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APRIL 1989
Volume 161, Number 4

COVER Country spirit in a Fifth Avenue bedroom. Page 132. Photograph by Lizzie Himmel.

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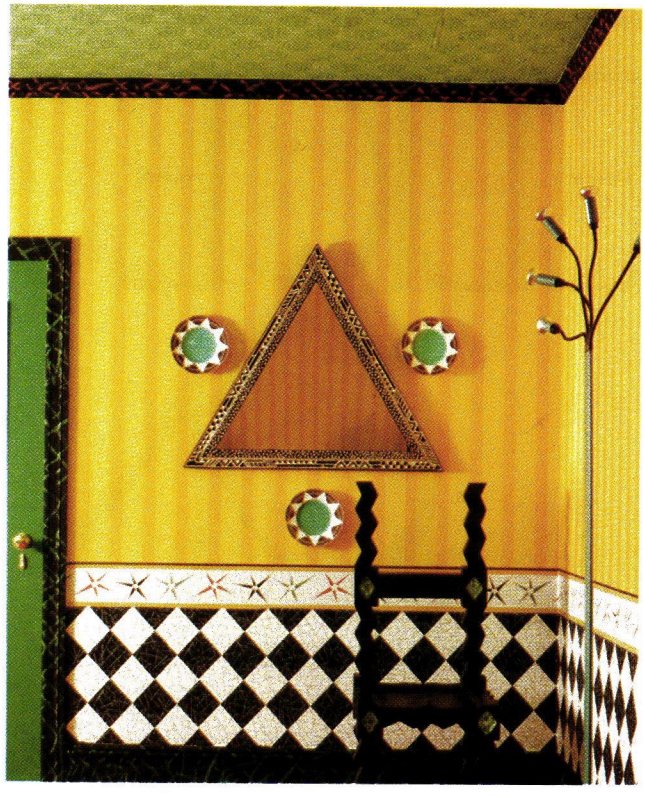

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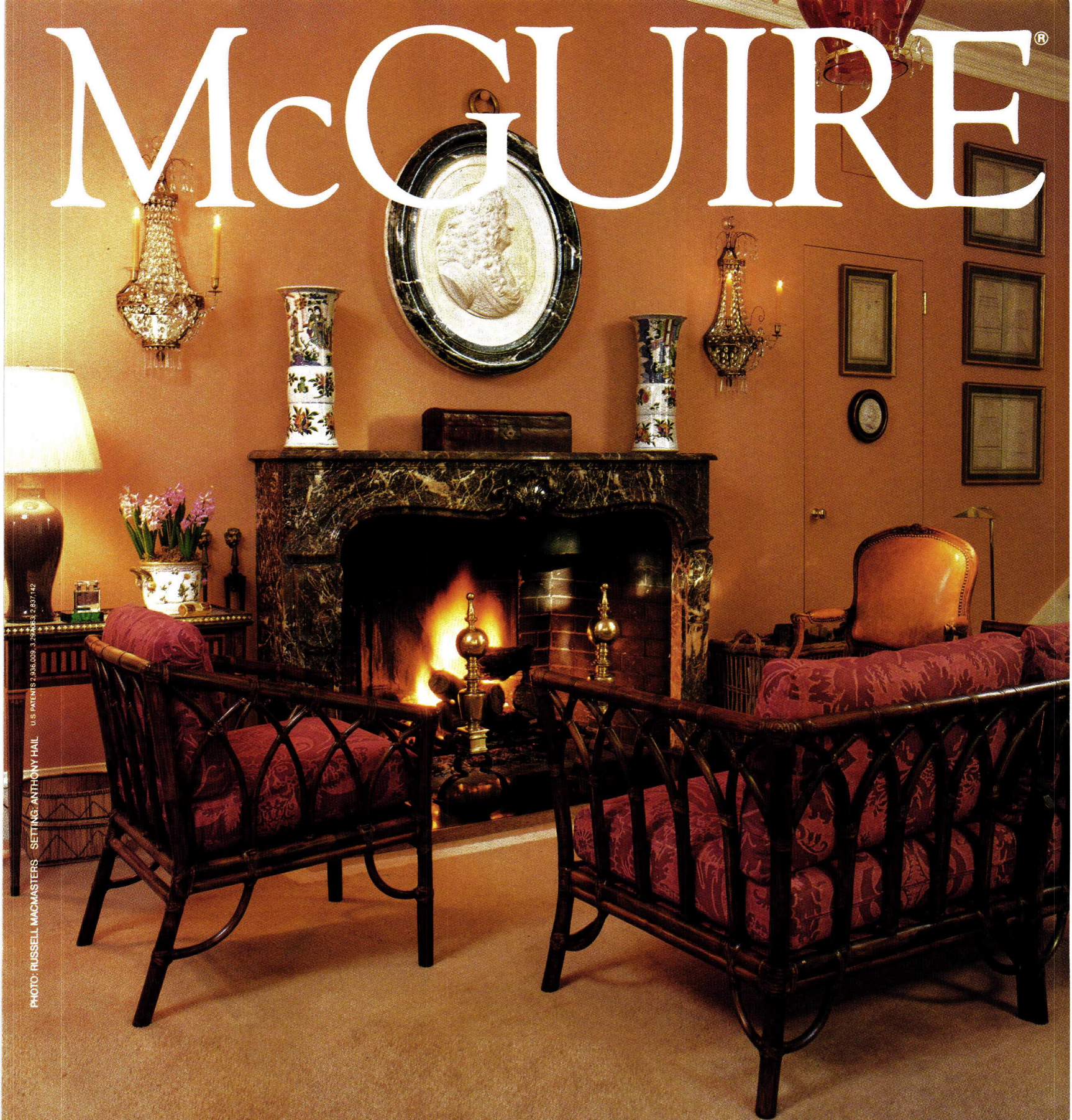

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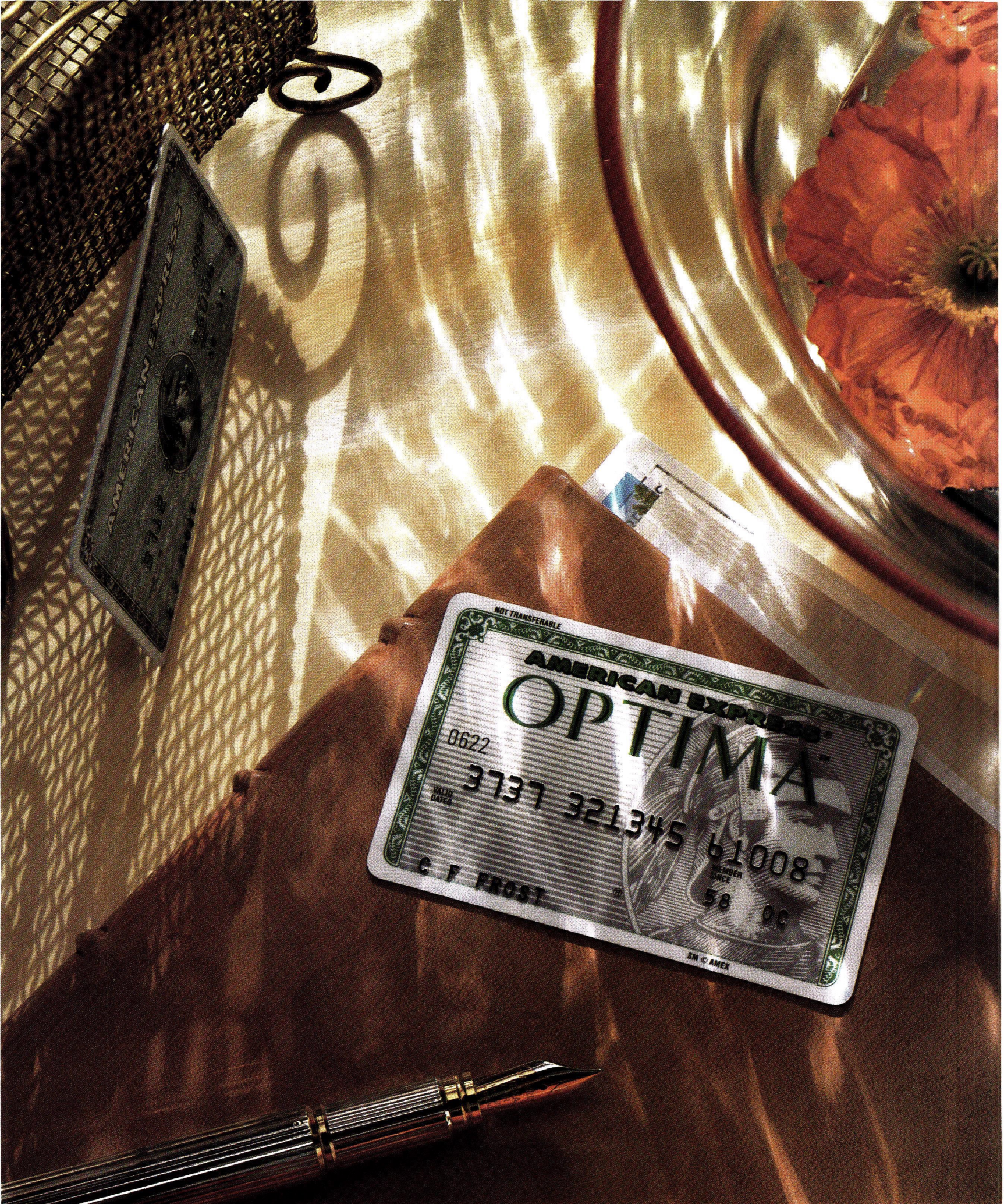
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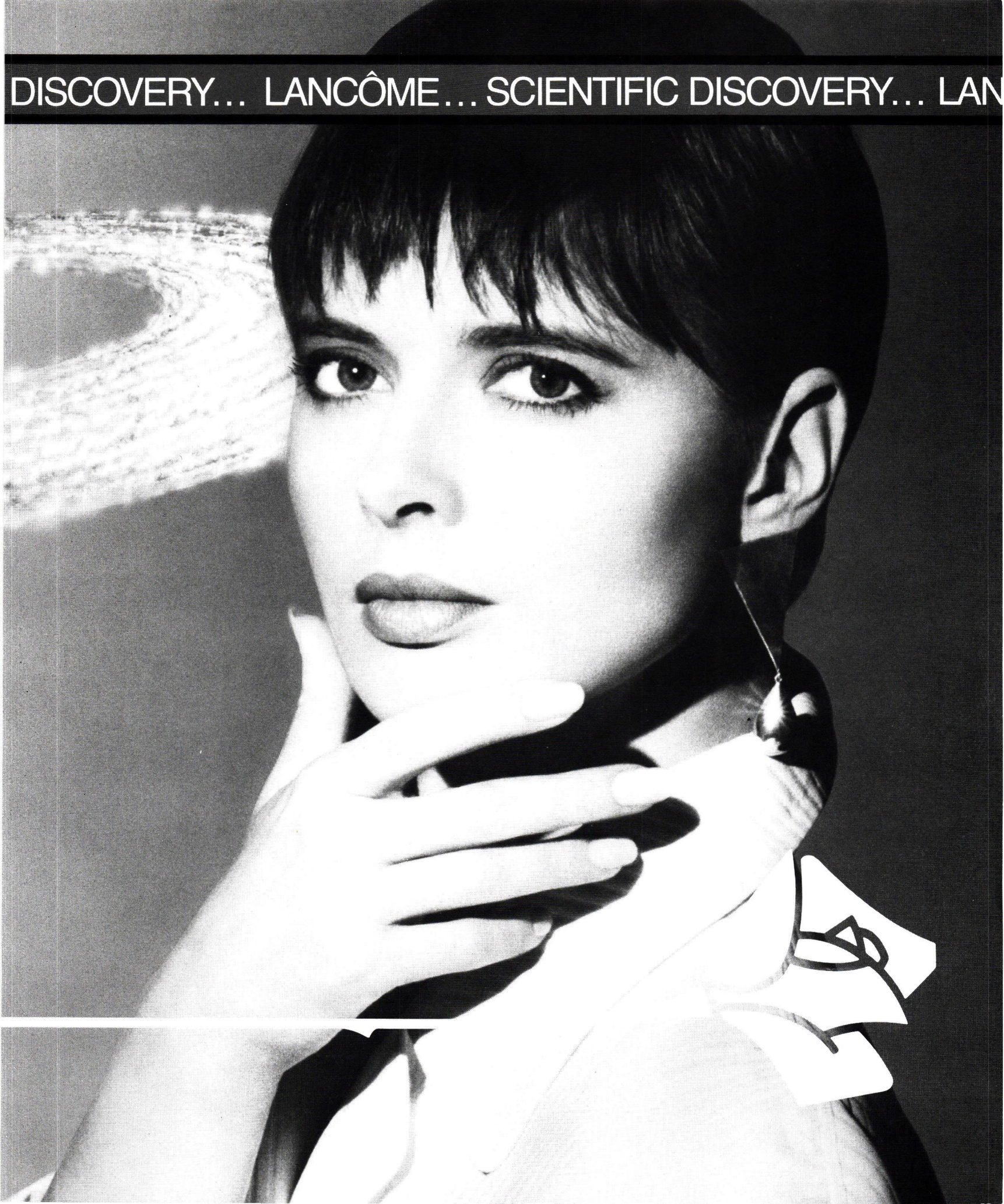
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For more information on this collection, please reference the inside front cover and page one.

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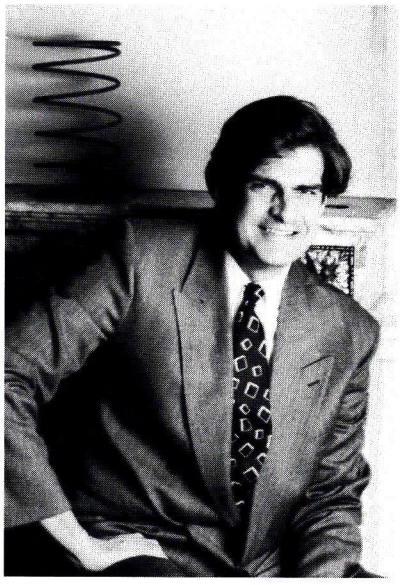
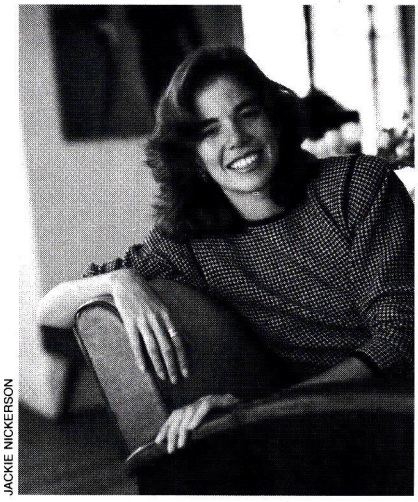


CHRISTOPHER MAKOS



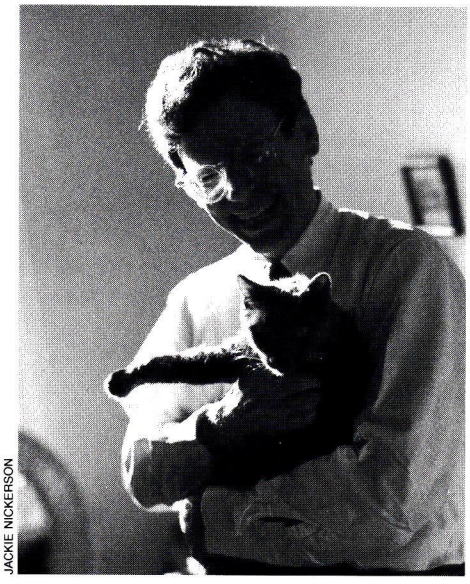
JACKIE NICKERSON

Dana Cowin, an associate editor at House & Garden, regularly covers the shopping beat, "turning a dilettante's passion into a serious occupation." Addicted to hunting through flea markets for off-the-wall treasures, she reports on traditional 18th-century English creamware for this month's Antiques column. Although she loves its simplicity and rich texture, she admits her real affinity is for junk shop 1950s ceramics.

Joseph Giovannini, back in private practice as an architect after a ten-year hiatus as a writer on architecture and design for the *Los Angeles Herald Examiner* and *The New York Times,* reports on Stephen and Suzanne Jacobs's new house by Hugh Newell Jacobsen. "There is a touch of Versailles to this Colonial village," he says. Giovannini is completing a book entitled *The Deconstructivists*—to be published by Knopf—a project that has "completely shifted my perceptions about architecture."

Nancy McKeon, features editor of *The Washington Post Magazine,* thinks that "people often let the decoration of their houses speak for them, articulating their ambitions." In Hermen and Monica Greenberg's Middleburg retreat, she was "impressed by Mrs. Greenberg's concern for history and scholarship." McKeon also scoured Georgetown this month in search of "shops that make you want to take home something that triggers the experience of being there."

RUVEN AFANADOR

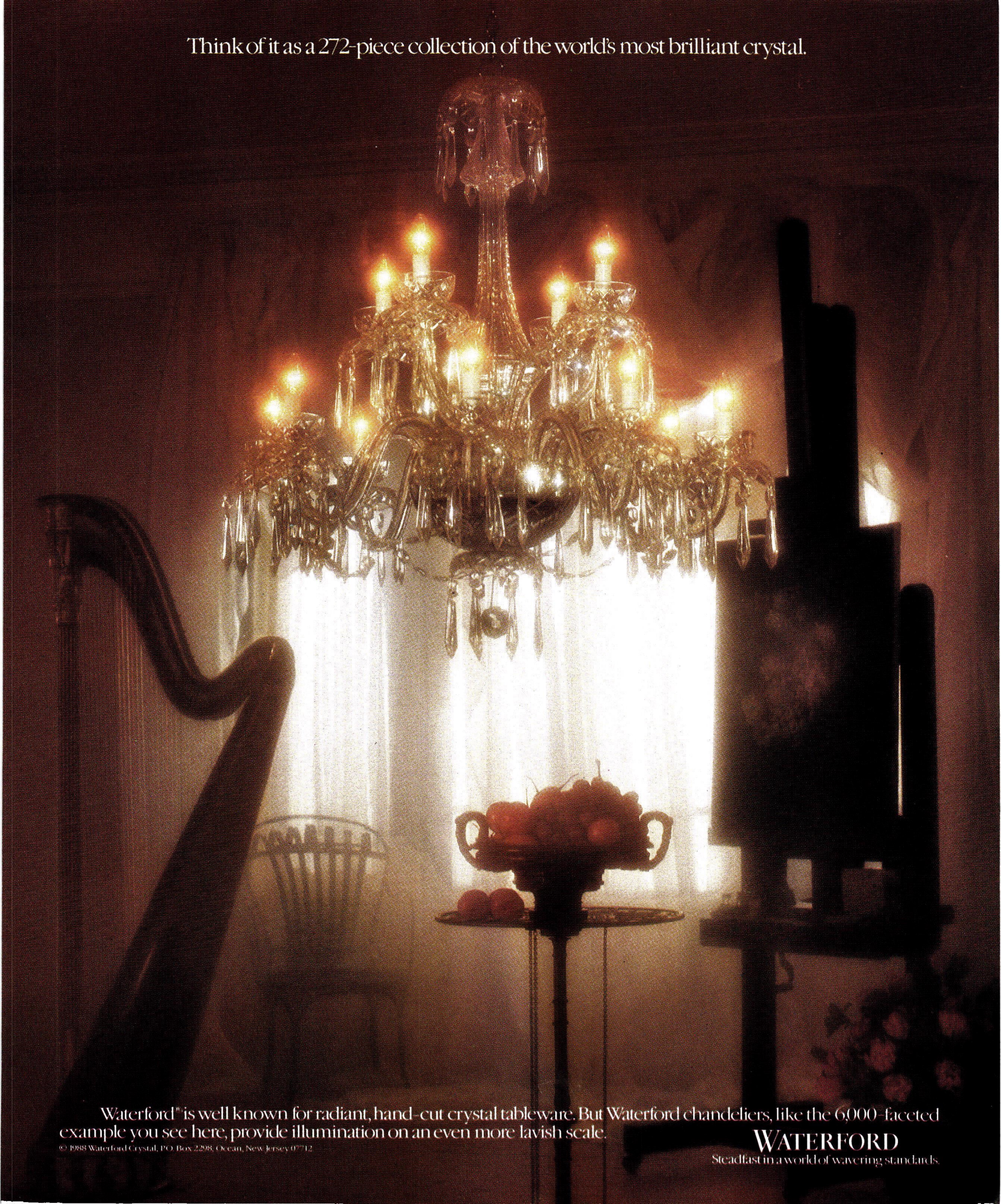


JACKIE NICKERSON

Douglas Brenner, one of HG's new editors, has been interested in houses ever since he was given a guide to historic architecture at age seven: "I love what buildings say about the people who live in them." An avid amateur gardener and wintertime reader of gardening books, he is struggling to revive the old climbing roses and crab apple tree in the yard of his cottage near Barnegat Bay, New Jersey—"a long way from Manhattan."

James Reginato admits he's "a natural snoop. It's always interesting to poke around in someone else's house. You can learn a lot about a person this way." A contributor to such publications as *Elle, New York, The Wall Street Journal,* and *Avenue,* Reginato found Kezia Keeble's efforts to restore Cackle Hill Farm, her summer hideaway on New York's Shelter Island, heroic. "Kezia brought the house back to life almost through sheer willpower," he says.

CHRISTOPHER MAKOS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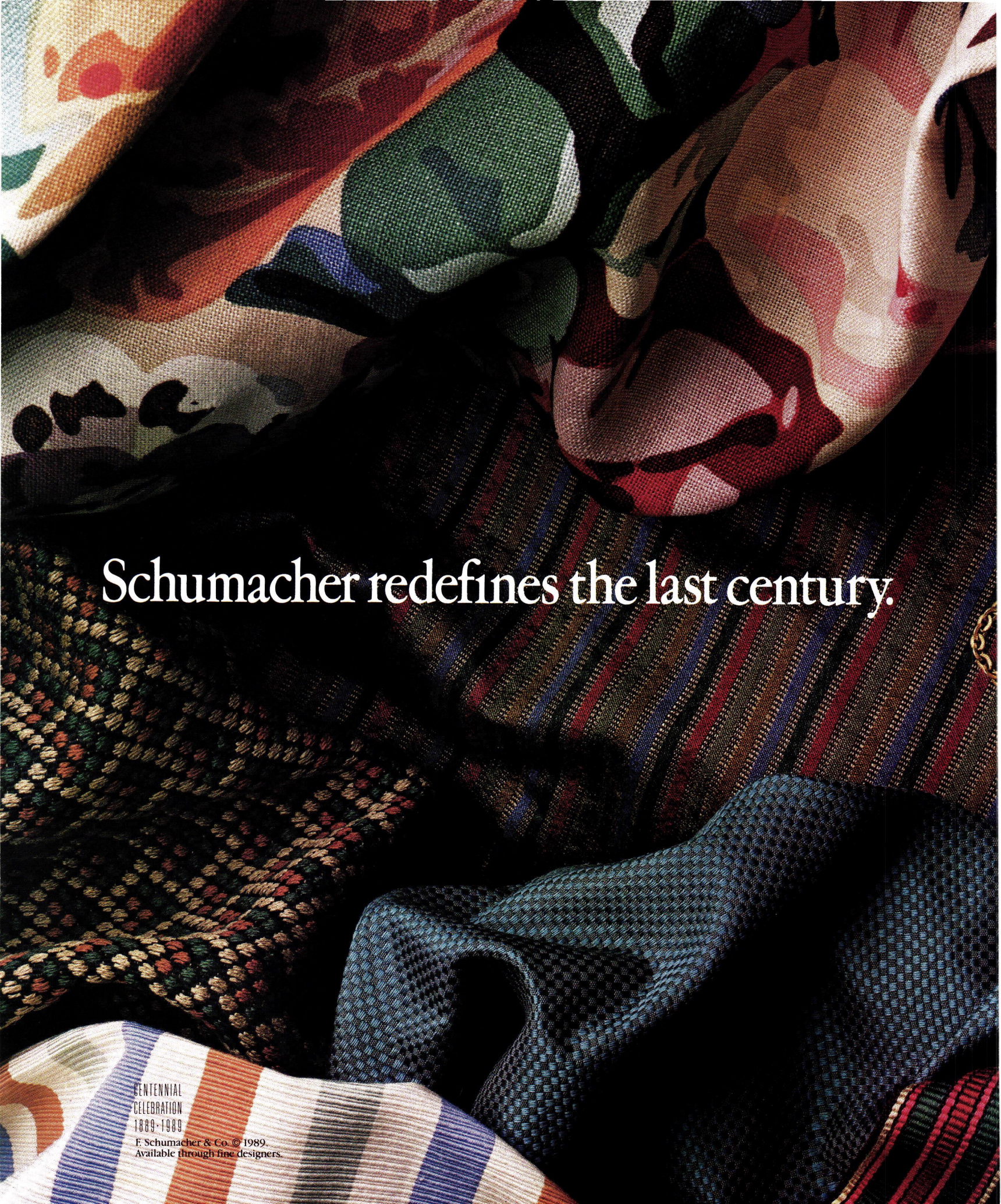
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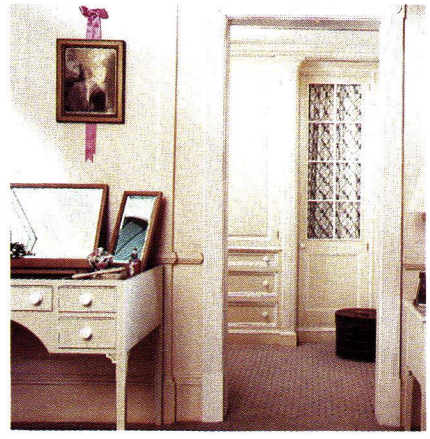

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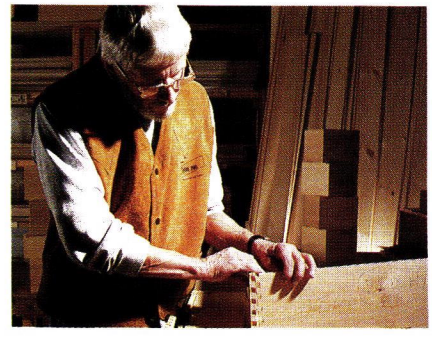

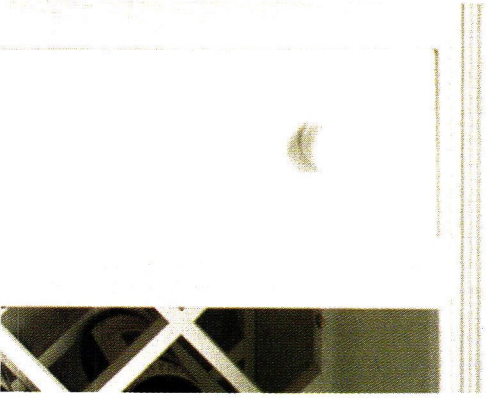

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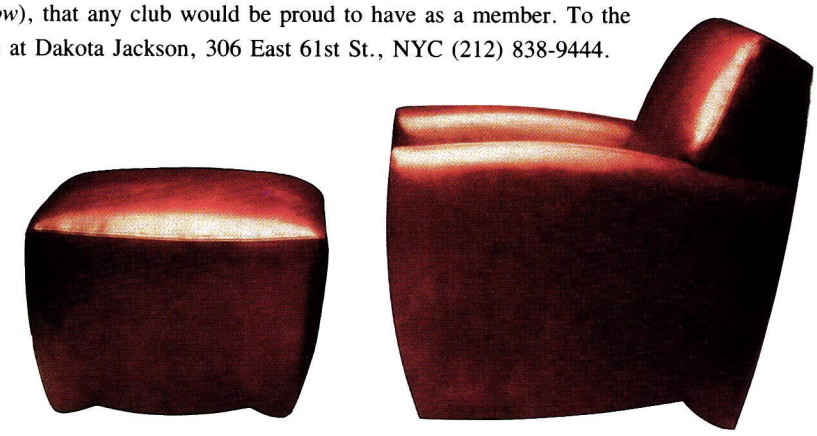
HG/4/89K

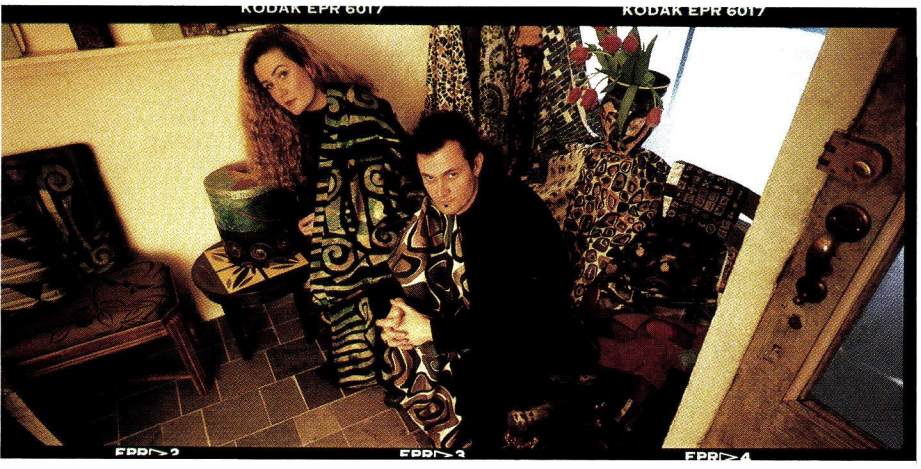
JOIN THE CLUB

With his new KE-'ZÜ collection, furniture designer Dakota Jackson moves from couture to ready-to-wear. The range of seven pieces includes a chic and comfy chair, $5,500, and ottoman, $2,915 (*below*), that any club would be proud to have as a member. To the trade at Dakota Jackson, 306 East 61st St., NYC (212) 838-9444.



MATERIAL WHIRL

SOFASOMA is the name of a singular little weekend shop at 441 East 12th St., NYC (212) 777-2719, where partners Paula Zanger and Paul Fanfarillo (below) *combine various techniques and a zesty color palette to produce inventive hand-printed fabrics, primarily for interiors.*

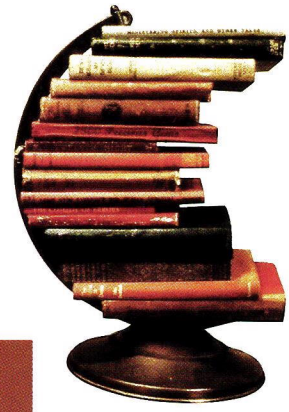


VIENNA BUILT

In *Joseph Maria Olbrich: Architecture* (Rizzoli, $95), the three volumes of his designs published between 1901 and 1914 in Berlin, including his study for the Olbrich Haus in Darmstadt (*left*), are gloriously reproduced for the first time. A cofounder of the Vienna Secession in 1897 and a leader in the Jugendstil, Olbrich designed everything from wrought-iron objects to wallpaper.

LEMIEUX LANDSCAPE

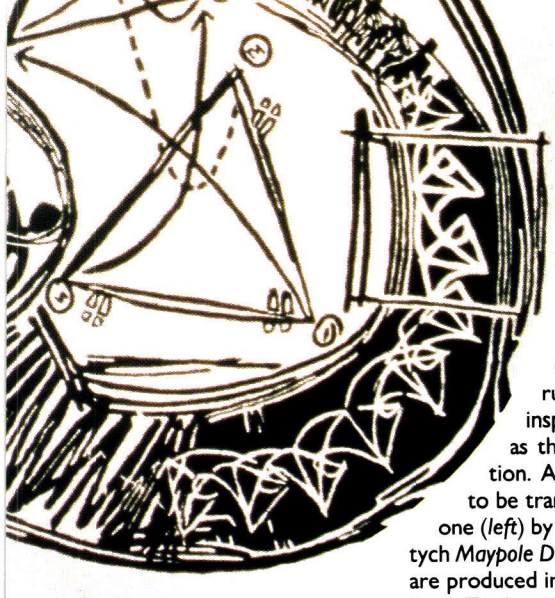
"The curious thing," says Annette Lemieux about her work (*below*) now at Josh Baer Gallery in New York, through April 15, "is that all the pieces have something to do with the individual's relationship to the landscape—or, more loosely, to the environment." A radically different body of her new work can be seen at the Ringling Museum of Art in Sarasota, Florida, April 27-July 5.



A DIFFERENT FOCUS

Out-of-focus photographs uncannily elucidate their subjects (*above*) in the show "Vanishing Presence." At Walker Art Center in Minneapolis through April 16.

CLOCKWISE FROM TOP LEFT: SELNICK STUDIOS; MICHAEL TROPEA; DILANA RUGS, NEW ZEALAND; FIROOZ ZAHEDI; PRUDENCE CUMING ASSOCIATES; MICHAEL MUNDY (2); DIETER APPELT; COURTESY RIZZOLI INTERNATIONAL PUBLICATIONS; CHRIS SANDERS



MAGIC CARPETS

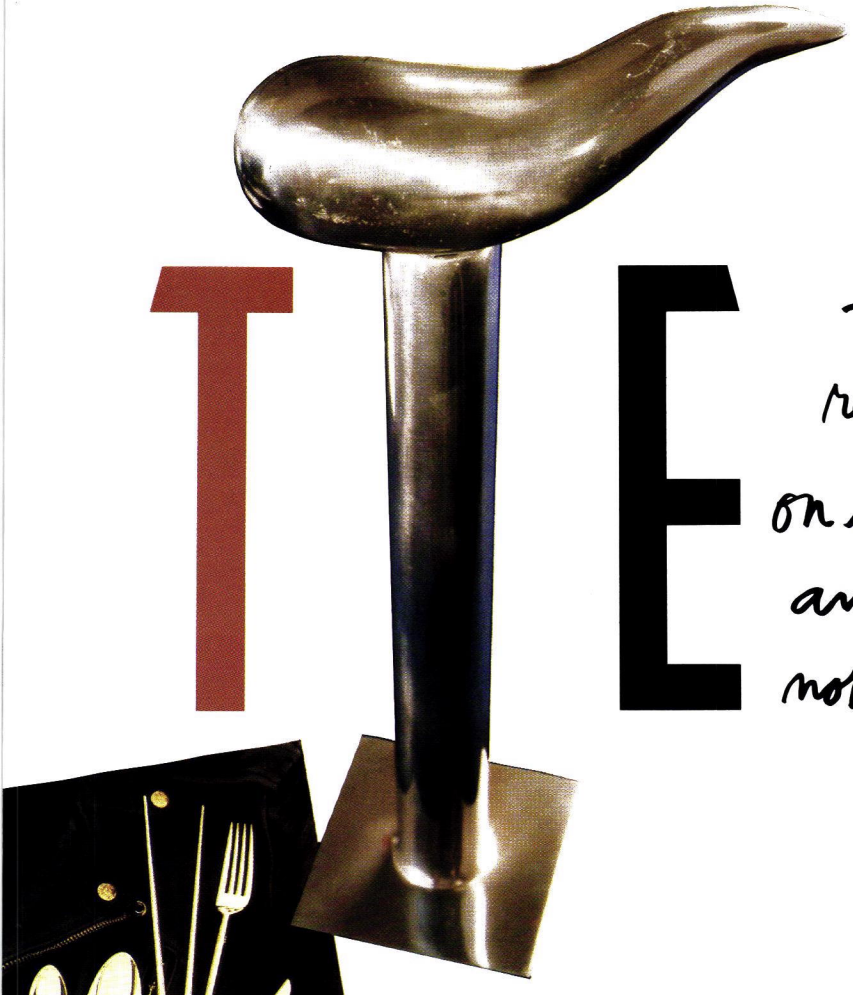
In New Zealand the tradition of giving hand-crafted one-of-a-kind rugs to visiting dignitaries inspired what is now known as the Dilana Artists Collection. Artists contribute designs to be translated into rugs like this one (*left*) by Bing Dawe from his triptych *Maypole Dance*, $5,000. The images are produced in editions of 25 by Dilana Rugs. To the trade at Saxony Carpet Co.

SODA POP

Mickey & Joey's (above), *a soda fountain/newsstand at 350 North Cañon Drive in Beverly Hills, created by actor Mickey Rourke and brother Joey, looks just like the wood-paneled fountains of way back when, with the addition of jukebox, slot machine, and motorcycle memorabilia. Best of all, they're open until at least three in the morning.*

TIDBITS

HG reports on the new and the noteworthy



TRÈS MODERNE

French design star Philippe Starck's new chopsticks (*left*) complement his place setting for Sasaki, but amateurs are advised to exercise caution—they're stainless steel. Less risky is Starck's new molded aluminum corkscrew (*above*). Both available soon in the U.S.

BRONZE WAVE

Antiques dealer Michael Goedhuis predicts that Chinese and Japanese bronzes will soon become as sought after as the Art Nouveau forms that they inspired. His magnificent collection of Oriental rarities, including a 19th-century Japanese double-gourd vase (*right*) and a 12th-century Chinese vase (*above*) inlaid with silver and gold, will be up for grabs at Colnaghi in New York City, April 11–29.

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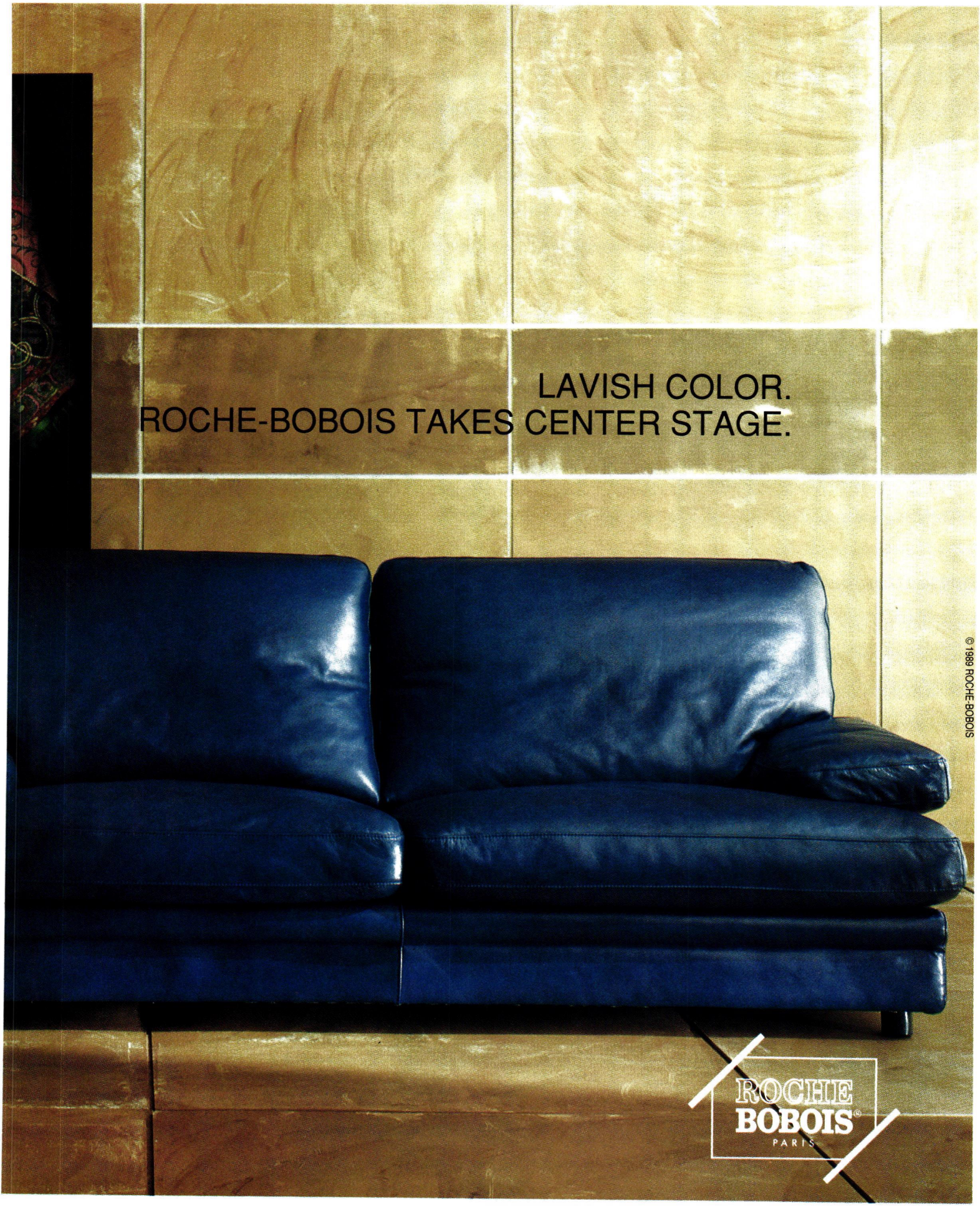

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NOTES

CITY FOLK

*New York's Museum of American Folk Art, dedicated for the past 25 years to the naive in our past and present, is opening a branch at Lincoln Center with an impressive show of work from the permanent collection, April 13–July 16. A mid 19th century weather vane (*right*) honors Saint Tammany, a semimythical Indian chief who, before becoming a symbol of corruption, was revered for his courage and eloquence.*

ROMAN À CLAY

Brazilian artist Gilberto Paim compares himself to a filmmaker adapting a novel, but in his case the medium is porcelain. Paim's new series (*left*), approx. $200 ea. vase, bears his version of Guy de Maupassant's story "Le Horla." Available from his studio in Nova Friburgo, Brazil 245-225479.

INSPIRATIONS
Jarrett Hedborg
Interior Design

"I think modern cars look like small mean toys. I love the cars that came out of the fifties, especially this 1955 Chrysler Windsor DeLuxe convertible designed by Virgil Exner. To me it exemplifies everything that is good about American design—big, open, simple, and beautiful. I hate black leather and tiny lights. I think we all do in our heart of hearts."

TEMPLE IN TOKYO

"I like the idea that an image can be translated from one medium to another without losing its potency," claims Malcolm Temple (*below*). In his installation (*right*) for Tokyo's Parco department store next month, he proves his fluency in sculpture, painting, mosaics, and furniture and textile design. Infused with a wave motif, the work is energetic and mellifluous.

OUT OF AFRICA

Glittering ornaments (*above* and *below*) are making their American debut in "Gold of Africa" at the Smithsonian's Museum of African Art in Washington, D.C., April 5–August 28. The pendants, bracelets, rings, and earrings, which once symbolized the personal wealth of royalty, now reveal the cultural wealth of a nation.

CLOCKWISE FROM TOP LEFT: MUSEUM OF AMERICAN FOLK ART; STEPHEN DANELIAN; PIERRE-ALAIN FERRAZZINI (2); CHRIS GARNHAM (2); PEDRO LOBO

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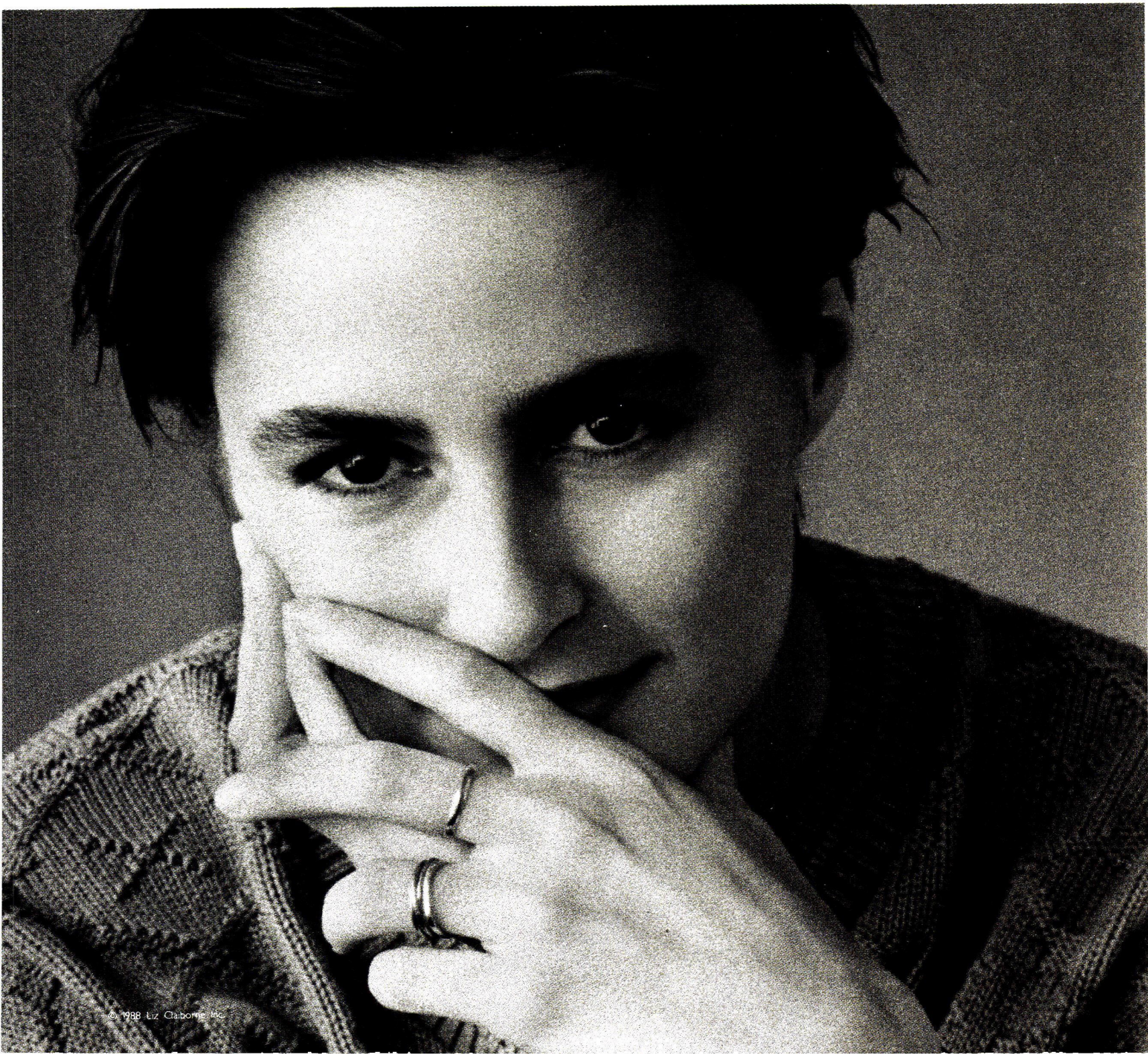

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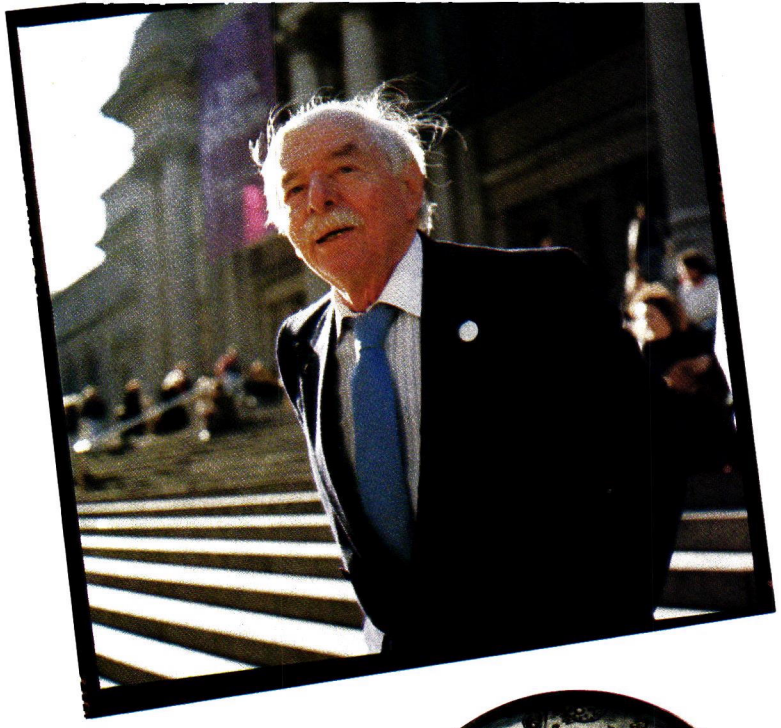
NOTES

ART

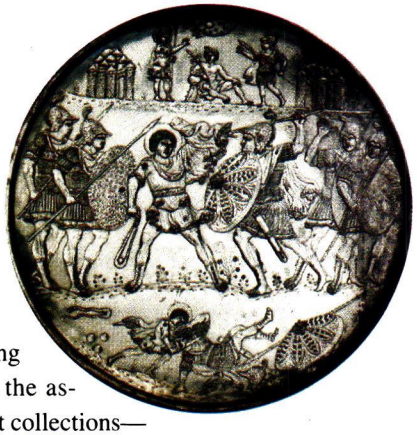
Raider of the Lost Art

Connoisseur Paul Magriel delights in reopening jaded eyes at the Met
By Martin Filler

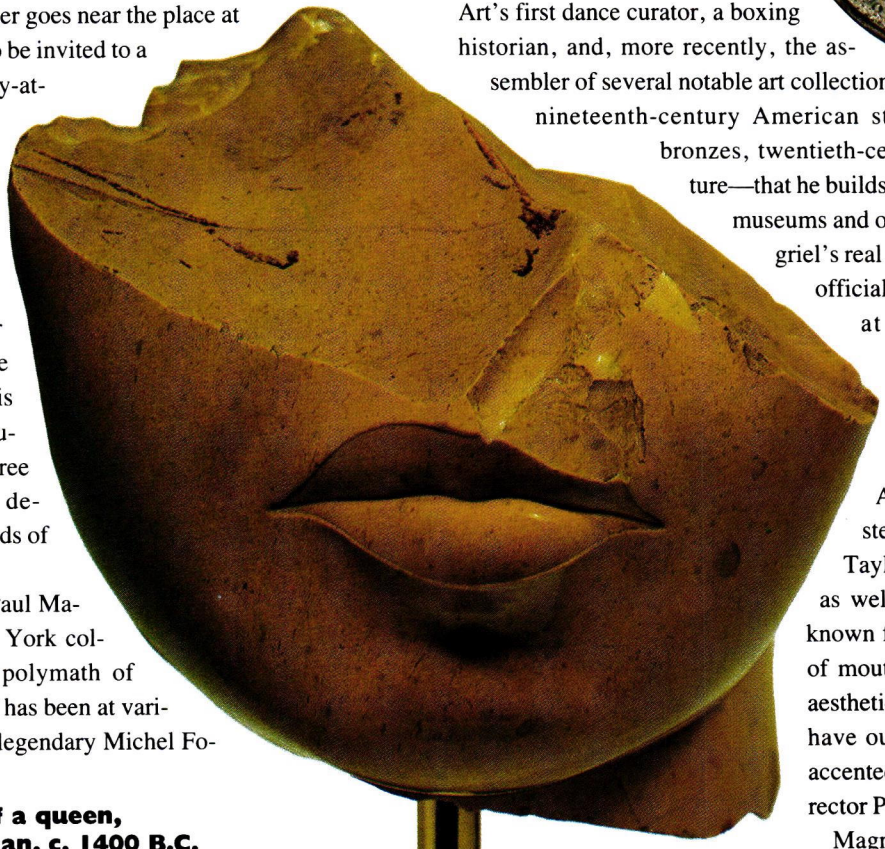


One popular pastime among New Yorkers of a certain age is reminiscing about the Metropolitan Museum of Art before the Age of Hoving. Remember how wonderful it used to be to drop in on the spur of the moment and stare in uninterrupted solitude at one's favorite masterpieces? Well, no more. The Met is now a gigantic cultural shopping mall complete with boutiques, espresso bars, glass-enclosed ficus-filled atriums, and its own version of the "mall shuffle," the unconscious wandering of semidazed consumers plugged into their Acoustiguides and frighteningly unaware of others around them. The chic attitude in some art circles today is to boast how one never goes near the place at all, except if one happens to be invited to a private view of a compulsory-attendance blockbuster exhibition. This is a pity, because the Met is not only America's greatest museum but possibly the world's as well. Several European cities have finer picture galleries, but the Met's painting collection is only a small part of its stupendous holdings, some three million objects of every description and from all periods of human history.

This fact is not lost on Paul Magriel, an 83-year-old New York collector, connoisseur, and polymath of astonishing range. Magriel has been at various times a dancer for the legendary Michel Fokine, the Museum of Modern Art's first dance curator, a boxing historian, and, more recently, the assembler of several notable art collections—nineteenth-century American still lifes, Renaissance bronzes, twentieth-century American sculpture—that he builds and then sells en bloc to museums and other collectors. But Magriel's real passion has been the unofficial tours he has been giving at the Met since 1982. Among those who have taken one of his hour-long surveys are William F. Buckley Jr., Arlene Croce, Jason Epstein, Susan Sontag, Paul Taylor, and Calvin Tomkins as well as scores of less well known friends of friends. Word of mouth has made it a rite of aesthetic passage for those who have outgrown the unctuously accented taped tours of Met director Philippe de Montebello.



Silver dish from the Cyprus Treasure, Byzantine, c. 640 A.D.
"The supernova of the Classical world, a last blinding burst before extinction."



Fragmentary head of a queen, yellow jasper, Egyptian, c. 1400 B.C.
"Look at this mouth in profile; it crests like an arching, breaking wave."

Magriel's concept is simple: no matter how much we love art, we all have a visual saturation point, and when it comes to coping with the enor-

CLOCKWISE FROM TOP: RUEDI HOFMANN; METROPOLITAN MUSEUM OF ART (2)

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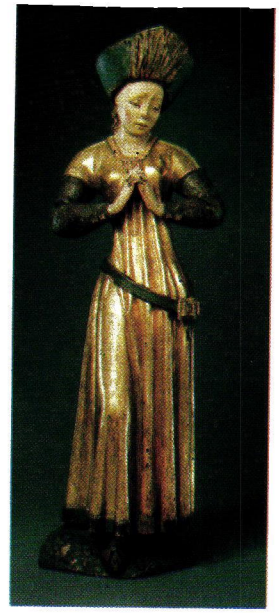
mous riches of the Met, limits must be imposed. When you zoom around the Met with Magriel (who only lately has resorted to a wheelchair to maintain the speed he demands), you are strictly instructed to look at nothing except the particular works he points out—and then for only about one minute each before moving on to the next. No quick peeks at an unauthorized Renoir or a serendipitous sarcophagus. And of course he's right. In order for him to build dramatic tension and make telling connections, only one sensibility can be in control during those revelatory sixty minutes.

What Magriel is doing, in fact, is teaching you how to see for yourself through his own example. Not an art historian or appraiser or critic or promoter, Magriel is merely a believer in the power that art possesses to enhance our lives. Now at last the general public can share the wealth of his uncompromising vision in one of the most rewarding art books of the year, Magriel's *A Connoisseur's Guide to the Met* (Vintage, $12.95), written with art historian John T. Spike.

Aside from its low cover price, this pocket-size paperback is a must for every art lover because of its evocative distillation of the Magriel method. In a series of four one-hour tours that comprise 25 objects each, the lively rhythms, unexpected insights, wry humor, provocative opinions, and prodding observations of the man himself come through on the printed page with uncanny immediacy. Take his comments on a pair of Irish sleeve fasteners from the eighth century B.C.: "Ireland during the Bronze Age . . . was a sophisticated place—something like a cold-water Mycenae. . . . Hundreds of these gold ornaments have survived, [but the Met's pair has an] elegance and refinement, a high style, that would be the envy of any haute couturier on the Faubourg-Saint-Honoré." Magriel also makes us visualize how another ancient piece of jewelry, a Roman bronze and silver inlaid leopard fibula, would have looked when it was worn: "The preference to enshrine artistic works in private galleries and public museums has made it harder to imagine how art once 'shone in use.' Just think of the panache that our leopard must have had lifting its head from a moving shoulder! . . . I like the insouciant sprawl of this big cat, reminding me that laziness is one of the few attributes that men and animals share equally."



A mourning woman, painted walnut, Flemish, 15th century
"Our lady's fairy-tale gown only heightens the poignancy of her tightly clasped hands."

Or consider his speculation on a Roman bust of the emperor Caligula which barely conceals the ruler's demented demeanor: "The sculptor's ability to tread a fine line between expected flattery and the bitter truth may have saved him from becoming another morsel for the arena. Or maybe not." A stunningly austere Yung Cheng Dynasty blanc de chine porcelain is strategically inserted in one tour: "I suggest you use this vase as a sorbet for your eyes, something to clear your palate between courses." And Magriel sums up why Watteau's *Mezzetin*, a portrait of a lovesick jester, is not so comical after all: "He is individual and vulnerable . . . no more funny than the times in our lives when we have loved without being loved in return." This is old-fashioned connoisseurship of a personal sort that has nearly vanished from a scene dominated by hype and the auctioneer's hammer. What Magriel has done, in effect, is to give the Met back to the people. By dragging us deep into its many forgotten galleries, which remain deserted while mobs mill mindlessly past the Impressionists, he reclaims a great public trust. Paul Magriel's guerrilla raids on the Met are zealous rescue missions, and each retrieval he makes is a victory for the creative spirit. ▲

Madonna and Child with scroll, enameled terra-cotta, by Luca della Robbia, c. 1480
"The della Robbia family have fostered more collector's plates . . . than the Statue of Liberty."

Statuette of a veiled dancer, bronze, Greek, 2nd century B.C.
"Much too overtly voluptuous to win a place in the Martha Graham repertory. She is unabashedly erotic, however much she is confined."

METROPOLITAN MUSEUM OF ART

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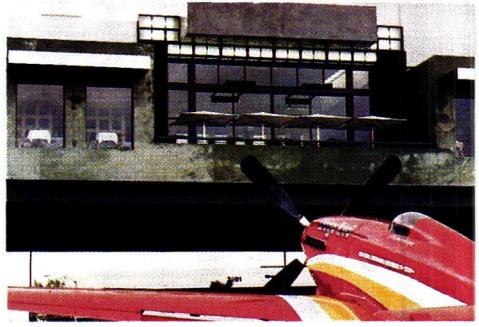
NOTES

DESIGN

Smooth Take-off

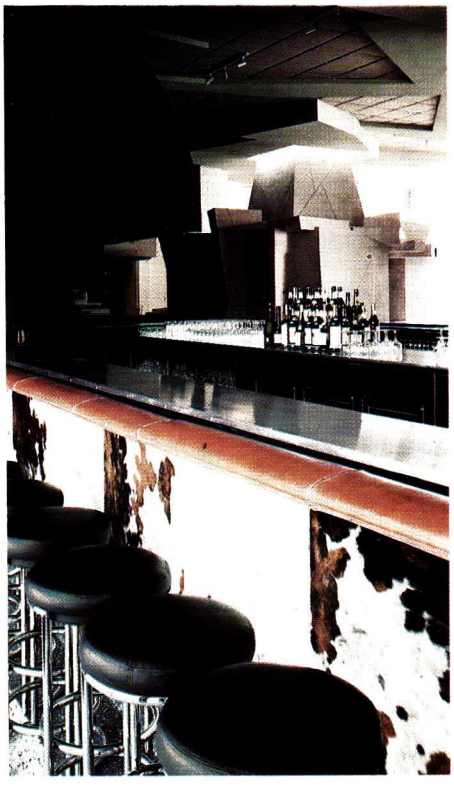
LA's high flyers are heading to the airport to eat
By Pilar Viladas

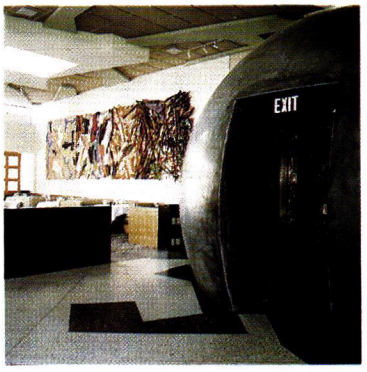


When it comes to the marriage of art and dining, Bruce Marder is a matchmaker with an unbroken record. The Los Angeles restaurateur brought us the restaurant as art gallery in the West Beach Café. Then he hired Frank Gehry to create architecture that *is* art for Rebecca's, the Mexican restaurant across the street. Now Marder has come full circle, bringing us art as restaurant design. DC3, which opened a few months ago at the unlikeliest of locations, the Santa Monica Airport, marks the stellar debut of artist Charles Arnoldi as a designer.

Marder was approached by David Price, chairman of the American Golf Corporation who was developing property at the airport, including a building to house the Museum of Flying and the restaurant Marder asked Arnoldi to design (with Solberg & Lowe Architects). The soaring space of this "bar and grill" is populated by little buildings: an entrance cube of black fossil marble which is contained within a concrete sphere, a wine cellar of "rusted" sheet metal which looks like Minimalist sculpture, and asymmetrical concrete pavilions that house the rest rooms. A tall grid of pale wood screens the cowhide-covered bar from the dining room where, from a sea of glamorous faux ostrich-covered booths, you can watch the private jets come and go.

DC3's relaxed elegance has put more than one visitor in mind of the Four Seasons, and the restaurant's unmistakable star quality has attracted a varied list of celebrities, from actor Mel Gibson and L.A. Lakers coach Pat Riley to CBS president Laurence Tisch. Even though Bruce Marder had only to open his doors to attract the hip and the happening, he still insists, "We don't want to be trendy. We want to stand the test of time." If DC3 is anything like its sister restaurants, the long run won't be a problem. It's getting a table for next Saturday night that we're worried about. ▲





A view from the tarmac, top right, of DC3. Top: The restaurant's partners, designer, and wives (clockwise from left) Rebecca and Bruce Marder, Katie and Chuck Arnoldi, Dallas and David Price, August Spier, and chef William Hufferd. Left: The cowhide-covered bar. Above: The entrance looking into the dining room. Right: Ed Ruscha's art adorns the menu and wine list.

CLOCKWISE FROM TOP RIGHT: FIROOZ ZAHEDI; TIM STREET-PORTER (3); FIROOZ ZAHEDI; NC

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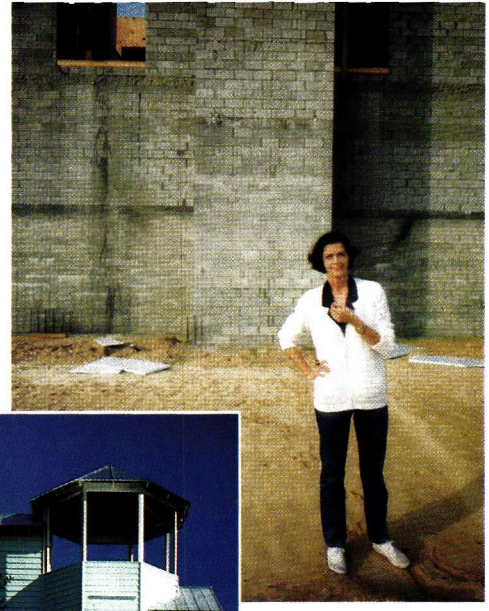
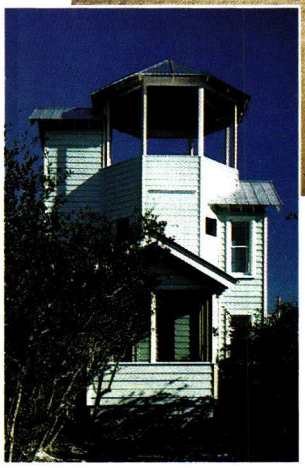
NOTES

ARCHITECTURE

Model Houses

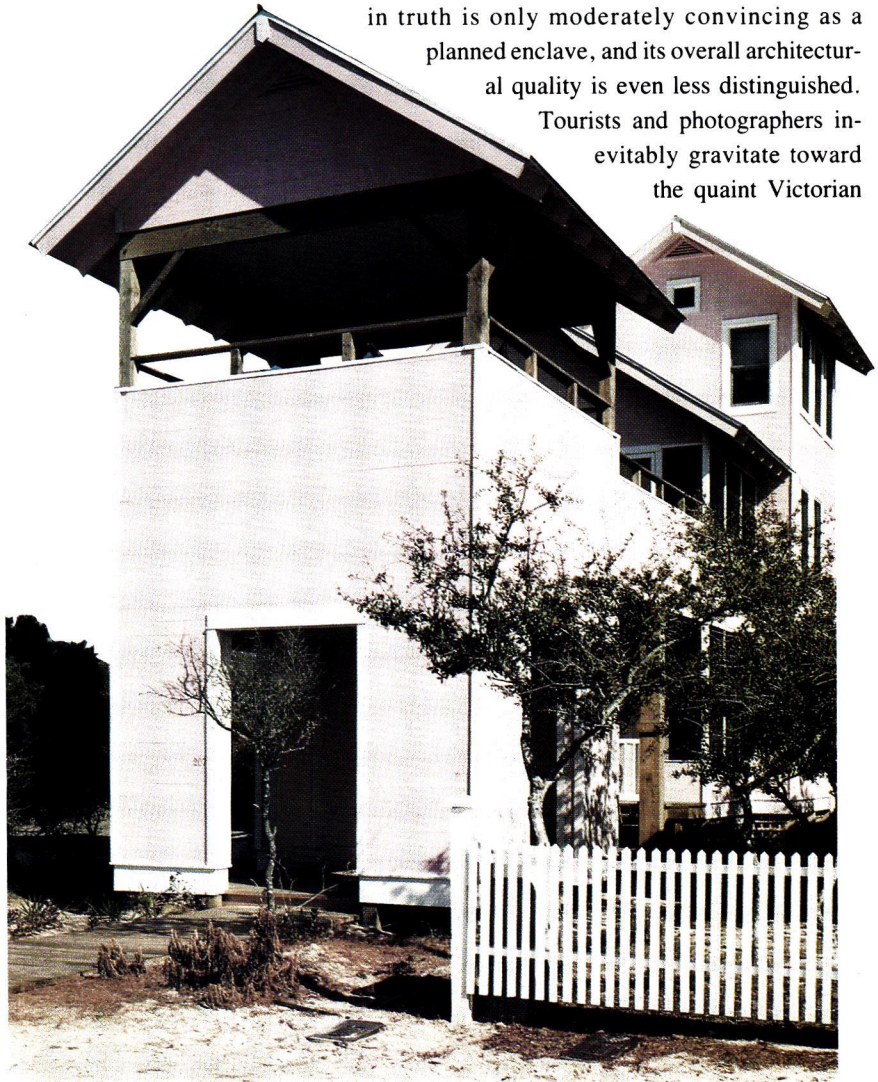
Former mannequin Deborah Berke is now one of America's most promising architects





Architect Deborah Berke, left, on the construction site of her recently completed market at Seaside, Florida. Below: Three of Berke's fourteen houses at Seaside. The town's building code requires porches, pitched roofs, and white picket fences.

Sentimentality and nostalgia make my skin crawl,'' says Deborah Berke. But the 35-year-old New York architect needn't worry. Although her tradition-based designs have uncommon appeal to a broad public turned off by the extremes of both Modernism and Postmodernism, her schemes are never cute, cloying, or calculating. The best-known portion of her seven-year career has been the fourteen houses she built at Seaside, Florida, the widely heralded resort community on the ''Redneck Riviera'' of the Gulf Coast panhandle. Touted in its ads as ''the new town, the old ways,'' Seaside in truth is only moderately convincing as a planned enclave, and its overall architectural quality is even less distinguished. Tourists and photographers inevitably gravitate toward the quaint Victorian Revival cottages of Rose Walk all decked out with lacy gingerbread trim. But by far the most satisfying structures at Seaside are Berke's tough, gutsy little houses, scattered like bracing bits of lemon peel throughout the sickly-sweet pudding of the development. Seaside's strict design guidelines specify the forms, materials, and colors to be used there in an attempt to reestablish the vernacular style of the region. For Berke it was easy. ''I have no problem with tradition at all,'' she explains. ''I like pitched roofs. I'm not interested in inventing new ideas just for their own sake. I'm much more concerned with distilling familiar forms down to their essential elements.''



Born in New York and trained at the Rhode Island School of Design, Berke worked briefly as a model, a career digression she has only lately come to grips with. ''You can look me up in old copies of *Mademoiselle*, but it took me a very long time before I could admit it to anyone because I was so desperate to be taken seriously.'' Teaching for several years at New York's ultra-intellectual Institute for Architecture and Urban Studies, she eventually felt confident enough to embark on her building career. After several SoHo loft renovations, her first Seaside house, designed in 1983 for a flat fee of $500, came as a revelation: ''Being able to build a freestanding three-dimensional object is what really makes an architect's heart beat faster.'' Afraid now only of being typecast in the Seaside idiom—''That phase was wonderful, but it's over for me now''—she has also designed factory-made modular prefab houses that contractors are erecting around the country, a format she thinks unjustly ignored by her high-style colleagues. ''I don't like to get precious about architecture,'' she says. Indeed, the work of Deborah Berke is far from rarefied, but on today's chaotic scene it possesses a quiet integrity that is all too rare.

Martin Filler

CLOCKWISE FROM TOP RIGHT: DENNIS MARSICO; STEVEN BROOKE (3)

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NOTES

PEOPLE

The Merchant of Style

In London the name Joseph is synonymous with cool modern design
By Charles Gandee

Like Cher, Madonna, Charo, Sting, and the late Liberace, he prefers one name to two. And the one name is Joseph. He left the Ettedgui part back in Casablanca when he emigrated to London in the late fifties. After a six-month crash course in "ladies' hairdressing" and a six-month crash course in English, he opened a salon on King's Road, where he flourished through the sixties. On a whim he began selling Kenzo sweaters at the reception desk—a novel idea that proved so sound it cost him his career.

Joseph hung up his scissors for good in the mid seventies to open a clothing store on Sloane Street which, thanks in no small part to the work of architect Norman Foster, was a huge success. London had never seen anything quite like the luminous shop with its high-tech catwalks, Le Corbusier chairs, and dramatic black-and-white palette. "There is magic in design," explains the 53-year-old retailing tycoon. "It attracts a certain level of people, and they provide continuity." Over the past thirteen years Joseph has built a small empire with branches in Paris, London, and New York based on his belief in the seductive power of design.

In his new Parson's Green house, right, Joseph, below, mixes traditional furniture pieces with Modern classics by Eileen Gray and Le Corbusier. In his new Brompton Cross shop, below right, a Mariano Fortuny lamp sits on an Alan Buchsbaum table strewn with neckties.

The most recent addition to Joseph's portfolio of shops is on Brompton Cross. Like the twelve other Joseph's shops in London, the new shop was designed by architect Eva Jiricna and adheres to a meticulous steel-and-glass aesthetic. Its inventory, however, is slightly different. "People are fed up with going into stores just to look at beautiful clothes," reports the mogul of merchandising. Which means that you can not only buy a dress by Alaïa or a pair of boxer shorts by Timney Fowler in the new shop but also outfit your flat with furniture, lamps, and accessories by such present and past design talents as Ron Arad, Pierre Chareau, and Rei Kawakubo. "There is no shock between fashion and furniture," offers Joseph. Nor, it seems, food. Across the street from the new bi-level shop is a chic little café called Joe's, which, as we all know, is short for Joseph's. ♠

Editor: Amicia de Moubray

DAVID MONTGOMERY

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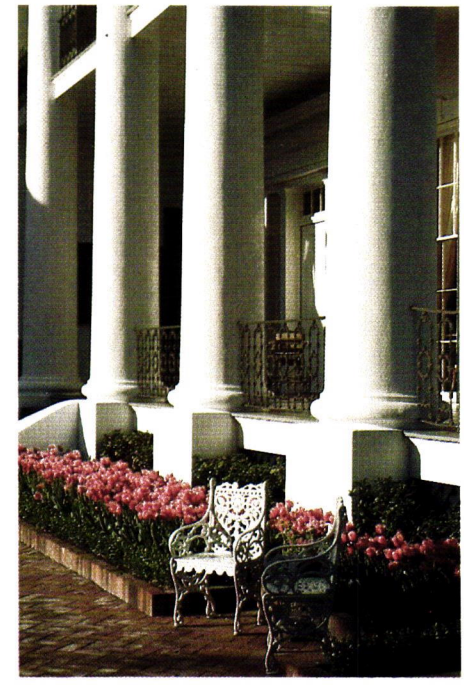
ble fireplace, a bookcase with wavy old glass, and a massive mahogany armoire. Happily, spring afternoons are long enough to take this all in, freshen up, tour the magnificent formal rooms on the second floor, and settle into a deep veranda chair with a mint julep in hand before the sun sets over the gardens.

Because Natchez was spared during the Civil War—Union armies chose to occupy, not destroy it—dozens of antebellum mansions still stand within its loose embrace. The town, high on a bluff overlooking the Mississippi, feels not quite of this century. Of the houses that take in paying guests, Monmouth, built in 1818, is the most imposing. Like Melrose, it is Greek Revival but more stern and civic-looking with its squared unornamented white columns. Monmouth was the residence of John A. Quitman, the post–Civil War governor of Mississippi. Quitman's room—with views onto the cobbled courtyard and the formal gardens beyond—comes complete with a cabinet where the governor stashed his wigs. Another Greek Revival mansion, Dunleith, built in 1856, is noted for being the only house in Mississippi with a double-tiered colonnade that completely encircles its exterior. Linden, first built in 1792, exemplifies the graceful rambling cottage expanded over the centuries. And Weymouth Hall, built about 1855, offers spectacular views of the Mississippi. Perfectly square, trim-cornered, and all white, the place looks like a neatly wrapped wedding present dropped onto a bluff.

Most of the antebellum Natchez estates were never part of working plantations, but rather the in-town villas of wealthy merchants and planters. A few hours south of Natchez, however, deep in the sugarcane country of Louisiana, mansions that are true plantation residences dot the map. In White Castle, for instance, is Nottoway, the castle that gave the town its name. Nottoway is billed as the "largest plantation house in the South," and in doing so nearly obliterates its charm—this slogan is emblazoned on a sign large enough to be called a billboard, which fortunately can only be seen from the back parking lot. Better to approach Nottoway from the River Road, which curves along the Mississippi. During the exhaustive tour, guides recite snippets from the diary of Cornelia, a young girl who lived there. Cornelia wrote of long summer picnics where Oriental carpets laid with food and iced drinks were spread out under the oak trees. She reveals the meaning of the plantation's name: the master of the house gave explicit instructions that all of the wood in its construction be unmarred by knots, so the workers—he kept a staff of 57 for the house and up to 1,000 in the fields—chanted "Knot away!" as they milled the lumber. Legend and lore is heaped higher and higher as you snake through the many rooms, including Cornelia's, which guests may stay in.

Indeed, the legend and lore is one of the most intriguing aspects of a visit to these historic houses. Because they've been so faithfully restored, it's possible to imagine living the antebellum life. One day, perhaps, people will venture into the countryside to stay in bed and breakfasts tricked out with 1970s shag carpeting and macramé plant slings. In the meantime, we're left to ponder the gadgets, curious fixtures, and odd baubles of the late 1800s. Cut-crystal gasoliers, still fueled with gas, provide parlors with dim flickering light. Fairy lamps at the bottom of the stairs illuminate the dark corridors at night. Swinging wooden boards, called punkahs, suspend from dining room ceilings and serve as fans to keep tables breezy and bug-free. And sideboards in the ballroom are inset with low petticoat mirrors so ladies can check their skirts after dancing. There are also instances of unbridled kookiness in the decor: the leer-



Visitors to Monmouth in Natchez, above, enter a central hallway decorated in the Empire style. Top: A detail of an ornate cast-iron railing of a Natchez mansion. Right: Dunleith's back courtyard looking onto the gallery that encircles the 1856 landmark.

CLOCKWISE FROM TOP: MITCHELL L. OSBORNE (2); DAVID KING GLEASON

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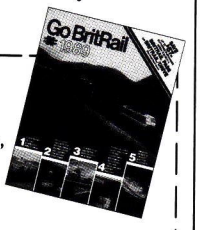

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Kiawah Island

TASTE

Belter there, could have lived in it. I couldn't have. My special demon—a profound fear of disorder—dictates a certain austerity and furniture that's more lean than fat. But all present would have said that the house's owner had taste. As personal and eccentric as that place was, it never smacked of his not knowing any better. In a country that is still uncomfortable about admitting it has classes—fleeting though residence in any one stratum may be—saying that someone "doesn't know any better" is a way of separating the sheep from the goats.

Consider some goats. Consider an apartment in which every lamp base writhed with cupids, every fabric gleamed metallic, and the end tables were slabs of white marble suspended from the ceiling on golden chains. The people who loved the monument to Victoria and Albert would have laughed at this little number—and "little number" is just what they would have called it. Yet didn't it, too, show taste?

Sure it did, but it was the taste of people who didn't know you really cannot duplicate a Baroque palace at a discount-furniture showroom. But never mind. The couple who lived in that apartment were very young and very shrewd, and if by now they're not awash in antique pillow shams, chintz slipcovers, mohair throws, and family photographs in silver frames, I would certainly be very surprised.

Eventually, however, they may regret having jettisoned those traces of a naive past. Because someday, somebody whose opinion in these matters has weight is going to pause in front of a junk shop window, point to a lamp base writhing with cupids and a slab of marble slung with golden chains, and then say, "My god! They're dee-vine!" The rest will be decorating history. Should you doubt this scenario, only recall that all over the United States thousands curse themselves daily because they gave their boomerang coffee tables and molded-plywood chairs to the Salvation Army.

What is taste? A daughter with whom I was dining the night before I sat down to stare at the wall had an answer to my question. "That's easy," she said grandly. "Taste is whatever I like."

This was a wise woman speaking. ▲

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COLLECTING

Print Pursuit

Ephemera collectors chase everything from canceled checks to vintage valentines

By Carol E. Rinzler

Clever cutouts. A baby food trade card, c. 1890, crowned by a cigarette novelty card in the form of a straw boater.

I was collecting ephemera for years before I knew it had a name. At flea markets, antiques shops, secondhand bookstores, the odd yard sale, I zoomed over to the Victorian valentines, the calendars advertising sarsaparilla, and the old *Collier's* magazines reeking of attic. Priced out of more tangible things to collect (silver napkin rings, alphabet plates, salesmen's sample china), I gravitated toward these odd bits of printed matter that had doubtless been saved by little old ladies living alone with thirty cats. Alas, so popular has this area of acquisition become that I fear I soon will be priced out of it, too. This very weekend, for instance, I passed up a Vermont Summer Excursions 1913 pamphlet ($60) and an 1898 catalogue of horse-drawn carriages ($75). But I did manage to snag a couple of 1920s ocean liner menus ($7 and $15).

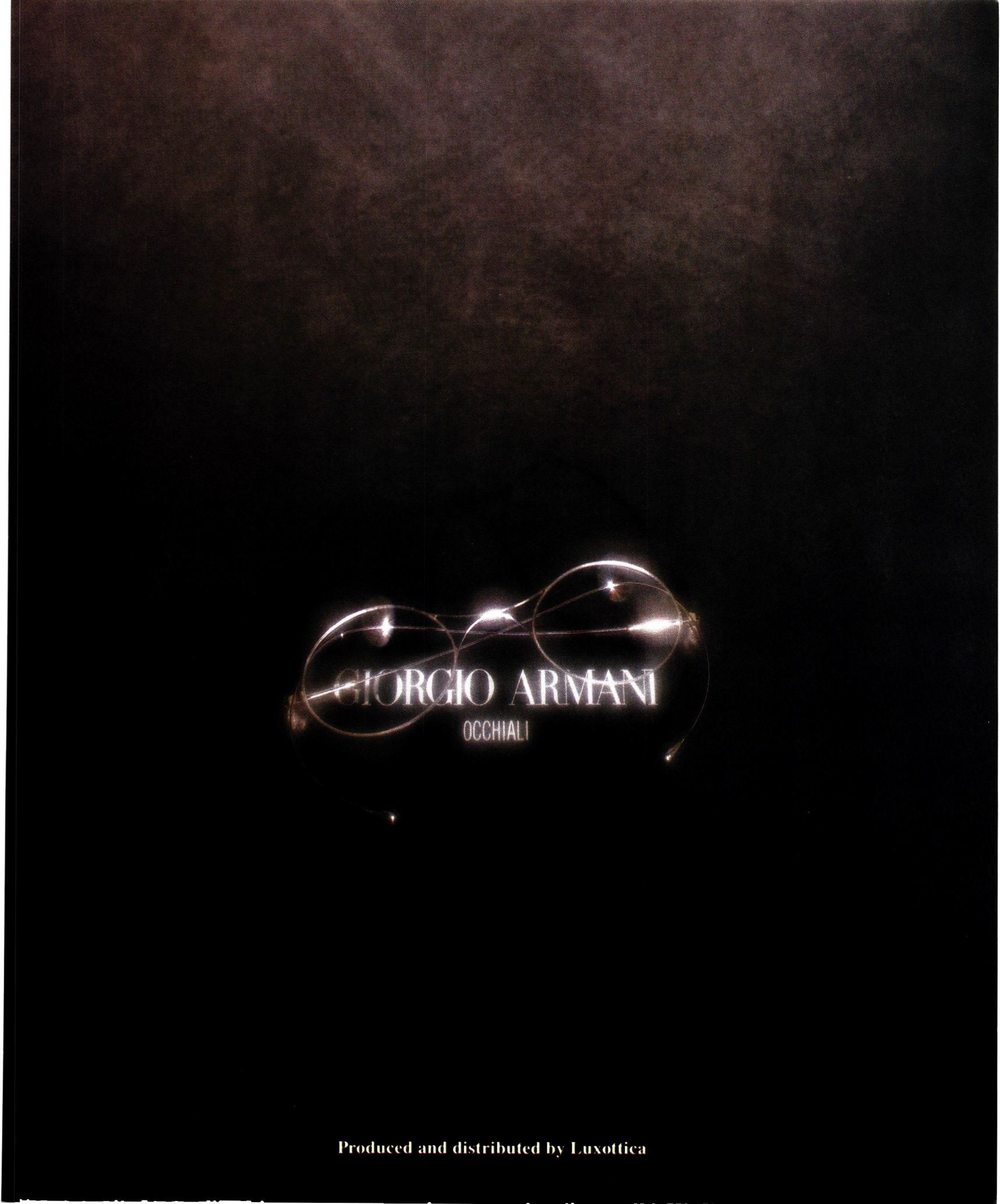
This occurred at an ephemera show, a highly specialized form of antiques show. Ephemera is the name applied to transitory items, primarily paper, often produced in large quantity but rare today because they were made to be used up and thrown away—newspapers and magazines, canceled checks, advertising cards, train schedules, matchbooks, campaign buttons. A subcategory takes in items meant to be saved. A perfect example is cigarette cards, the forerunners of bubble gum cards, issued one to a packet in series featuring movie stars, sailing ships, and everything in between. The reason so few of these survived, I suspect, is that the collectors most often were kids, and Junior's departure for college was Mom's excuse for chucking the junk.

The highest prices usually belong to objects with a cultish flavor—tickets to Beatles' concerts, James Dean lunchboxes, Marilyn Monroe lobby cards—and for real rarities prices can soar into the thousands. But as fewer ancient attics remain to be cleaned out, even ordinary items with considerable age, such as calendars from the turn of the century and color plates from children's books illustrated by Maud Humphrey (none other than Humphrey Bogart's mother), are climbing from below $25 to over $75. And as its attraction and value have grown, ephemera itself has spawned subspecialties that

Attic finds. Counterclockwise from top left: A child's badge of merit; a 1901 souvenir bookmark; Gillette *Begin Early* trade card; George VI coronation yearbook; Chiquita Banana's 1950 recipe book.

Paper passions and whimsies. A Victorian valentine, left, and, below, a potato-shaped menu from a Northern Pacific Railway dining car. Details see Resources.

MONICA STEVENSON



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There is almost no limit to the items collectors find desirable—cigar box labels, firecracker packages, recipe pamphlets, corset catalogues, booklets on how to decorate with crepe paper, lobby cards from old movies, grade school badges of merit, tins that once held phonograph needles, stock certificates from defunct companies, and even sheet music for "My Old Kentucky Home."

There are, it seems, several sources of appeal. One is decidely graphic. Much of the material dating from the 1880s to the 1930s,

An 1892 advertising calendar for Hood's Sarsaparilla

especially the advertisements, was created by the best artists of the day (the decline of illustration coincided with the perfection of color photography). Nostalgia for one's own childhood is the second attraction and is usually the motivation when I grab, say, a *Life* magazine with Margaret O'Brien on the cover or an English coronation souvenir featuring the Princesses Lilibet and Margaret Rose. I also find that items from my grandmother's time—a 1913 *Ladies' Home Journal,* Jell-O ads with Rose O'Neil Kewpies—provide a kind of time capsule for travel into a bygone era in which I think I would like to have lived.

Most collectors develop narrow areas of interest to avoid going crazy or broke or both. One can, of course, sometimes justify purchasing occasional irresistible whimsies on the theory that they make uniquely thoughtful gifts—an old map of a friend's hometown, a dance card for an incurable romantic, a Carter's Little Liver Pills ad for a doctor. The only problem is that once you take them home, you realize you can never get yourself to part with them. ▲

MONICA STEVENSON

WORKROOM

Weaving Their Way

From a small studio in Connecticut, James and Dale Gould turn out modern heirlooms
By Glenn Harrell

Handweavers James and Dale Gould's house in Riverside, Connecticut, is no ordinary mill. It has only five looms, wedged into a ground-floor space filled with natural light supplied by its wall of picture windows. This is a luxury factory where bobbins of precious hand-spun yarns of gold and silk are stacked and scattered, spool racks and loom harnesses lean precariously against the wall, and the sound of opera rings forth hypnotically from one corner of the room. Above the studio is the couple's living area and kitchen (which doubles as the dyeing facility for prototype colors). Two Jack Russell terriers pad across the bleached wood floor, patrolling a few well-chosen unrefinished eighteenth-century French and American antiques and a framed Andalusian silk tapestry. "We love the dogs," quips James Gould, "because they look so good with neutrals."

Like their house, the Goulds' handwoven fabrics are almost always in subdued colors, made of the best materials—naturally white Chinese cashmere and Italian baby alpaca, spun in Europe, and classically designed and patterned. Explains James: "I know people are always talking about new directions and 'in' colors, but having been in business for eight years—dealing with the best architects and decorators—I know that not everyone follows trends." From cashmere-and-silk blankets for Neiman Marcus to fabrics for the American Express executive offices at lower Manhattan's World Financial Center, the Goulds pursue quality, detail, and tradition with an extravagance matched only by Renaissance craftsmen. Trendless, maybe, but custom weaving in this regal manner is what keeps such high-profile decorators as Sister Parish and Jed Johnson coming back for more. It also makes the Goulds virtually unique in America where less than a handful of modern-day artisans turn out quality homespun. Certainly none is as elaborate.

Using only custom-blended yarns of cashmere, linen, silk, cotton, and wool, the Goulds will weave you absolutely anything. For New York–based architect Peter Marino they reproduced an antique rug and created an upholstery fabric to bring out the faded colors in a nineteenth-century English needlepoint pillow. They designed fabrics for Giorgio Armani's new Milan apartment and the casement material of goats' hair and linen for Philip Johnson's famed Glass House. For the Kuwaiti Mission to the United Nations, they produced samples of silk fabrics woven with strands of gold to adorn the ballroom walls and silk with sterling for the king's Manhattan penthouse. Unfortunately, the oil crash in the early 1980s cut the Kuwaiti budget, and the entire job was reassigned to the more economical contract industry.

Frustrated by what they see as mediocre quality and a "creative homogenization" from the big retail companies, they are fighting back with a collection of 45 luxe fabrics—machine-made but of all natural fibers—to debut late this spring. In the meantime, however, it's back to the basement for more meticulous finger work. "For me, weaving is either incredibly therapeutic or incredibly maddening. But," adds James, "I like detail." ▲

WILLIAM WALDRON

Dale and James Gould, left. Far left: Their cashmere-and-silk blanket. Above left: Swatches include custom navy wool-and-silk plaid, red silk chenille, and black-and-white linen-and-ramie fabrics. Details see Resources.

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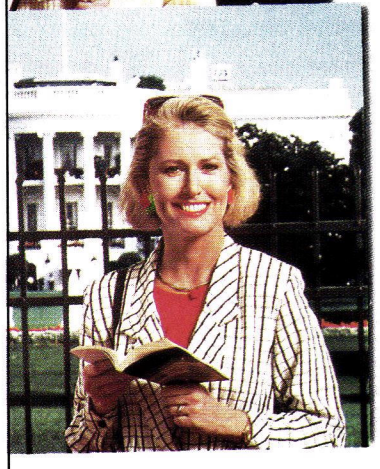

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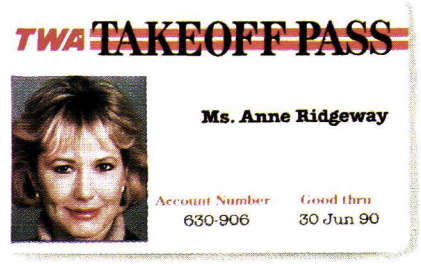

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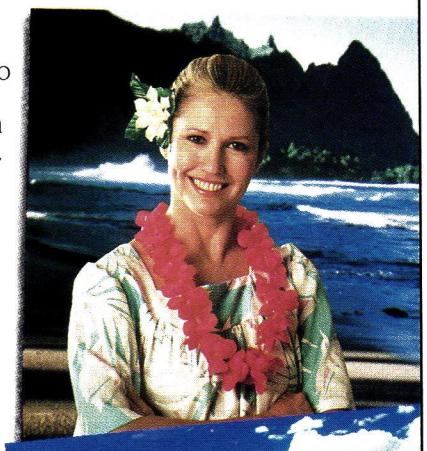

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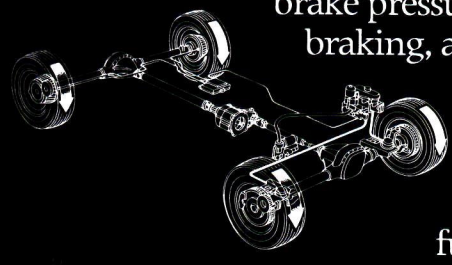

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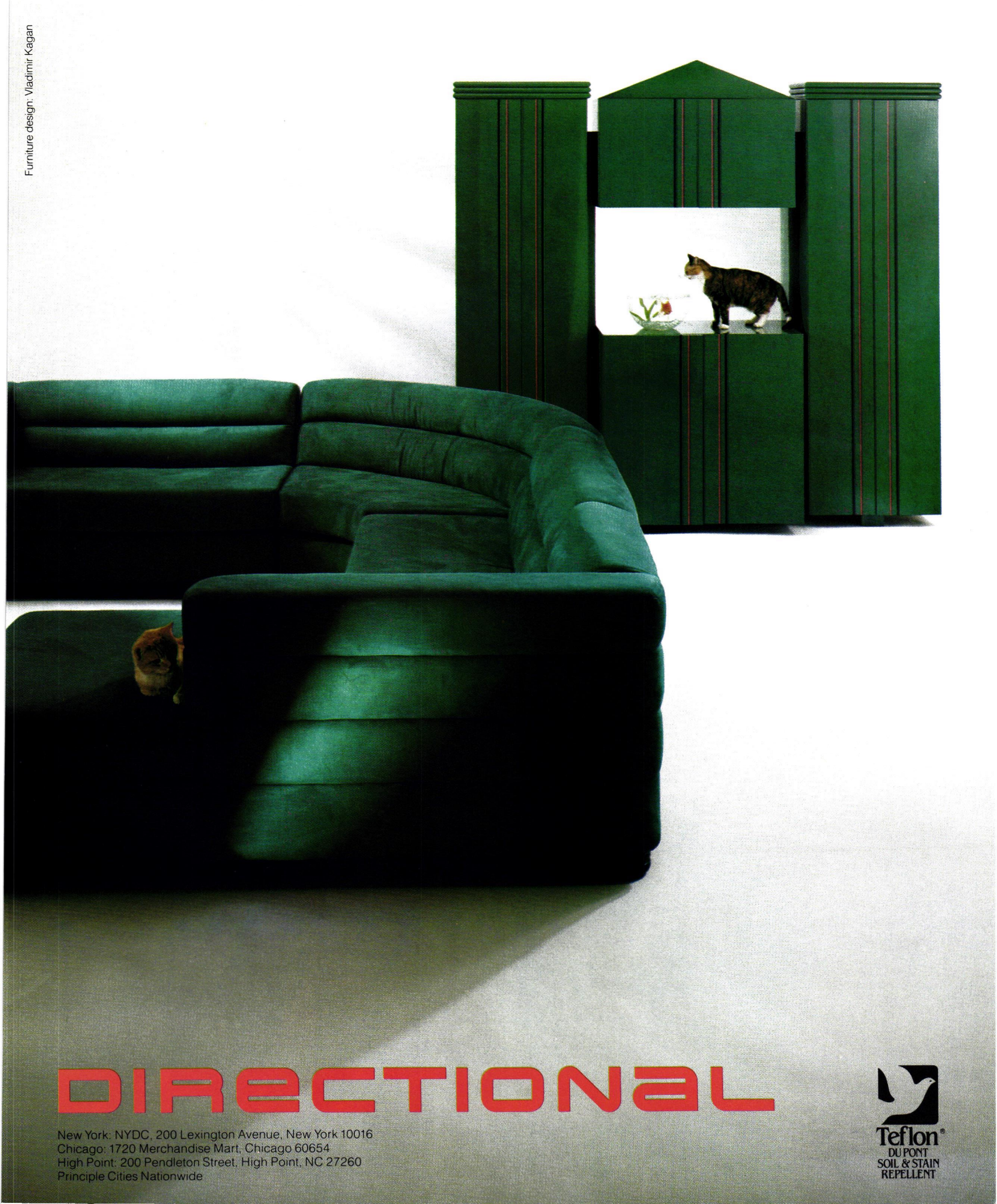
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EDITOR'S PAGE

APRIL 1989

It's spring at last and HG celebrates with the new country look. There are flowers everywhere—in vases, on fabrics and wallpapers—and furniture has softer, more pleasing lines. Gone is the unpainted, unvarnished wood of the country style of ten years ago. Comfortable, pretty, romantic—these are all desirable goals in decorating today. Cows graze in paintings, and dogs, real and re-created, frolic on the furniture in a Fifth Avenue apartment Billy Diamond decorated for a New York family; the mood is inviting rather than imposing. Kezia Keeble's weekend retreat on Shelter Island, decorated by Zajac and Callahan, is a rambling shingled affair awash in irresistible colors—aqua, peach, and periwinkle blue. A Washington couple's Virginia horse farm is lovingly embellished by traditional American paint techniques, whereas a Pennsylvania house by architect Hugh Newell Jacobsen is a modern-day Colonial embellished with little more than light and air. And this month in HG there's also a Long Island garden where American country and English cottage converge, a clothing designer's quirky little house on Nantucket, and a very formal apartment by French decorator François Catroux, which serves as an elegant reminder that highly cultivated flowers also bloom in the spring.

WILLIAM WALDRON

Wildflowers punctuate an empty corner of Janet Russo's Nantucket cottage.

Editor in Chief

ISLAND SHELTER

Kezia Keeble transformed a derelict chicken farm into a romantic escape from Seventh Avenue

BY JAMES REGINATO
PHOTOGRAPHS BY DUANE MICHALS

The living room's mantel is dramatized with giltwood sconces that once belonged to Sibyl Colefax, 19th-century opaline garniture and porcelain shells, and an Irish Regency mirror. Custom-made braided carpets throughout from Stark; Romney chintz from Rose Cumming on Louis XV and XVI chairs and on sofa. Details see Resources.

BEATON

A thick hedge punctuated by white trellised entranceways and a terrace surrounds the swimming pool on the 27-acre farm. Keeble credits her devoted gardener, Rob Gorcoff, for Cackle Hill Farm's enchanting grounds.

In Kezia Keeble's stark Seventh Avenue office, basic black isn't a preference, it's a rule: the dress code requires employees to wear nothing but. Friends thus suffer something of a shock upon their first visit to Cackle Hill Farm, Keeble's Shelter Island, New York, retreat: aquas, peaches, periwinkle blues prevail. But what else would you expect? Ambidexterity—of sensibility and imagination—helped propel Keeble and her late husband, John Duka, to the red-hot center of the fashion world. Their four-year-old company, Keeble Cavaco & Duka, provides total marketing, as she terms it, for a constellation of hyperchic clients, who have included Bergdorf Goodman, Perry Ellis, Stephen Sprouse, and Mark Cross. Weekends, however, Keeble is only too happy to give up the glamour of basic black, thanks to Cackle Hill, a former chicken farm.

In 1977, Kezia Keeble made a vow to herself: she would own a house in the vicinity of the Hamptons within five years, even though, she concedes, "I had no money and no idea how the house would materialize. I didn't know if I wanted something modern. I just knew I wanted it to be something great of its kind."

Undaunted by any of these potentially sticky points, Keeble, then a Buddhist, proceeded sensibly: she chanted. "And whenever I chanted, all that came up was the house. Through your desires you attain enlightenment." About this time, she recalls, "A psychic said I could afford anything I wanted. I said, 'Even a house?' She said, 'Especially a house.' "

As her spiritual quest continued, Keeble recounts, "I was becoming interested in real estate, the tax situation, and all that. I read something that said, 'Don't be one of those people who *wish* they had bought a house in 1980.' " Then, on June 9 of that year, a friend called—a house was available on Shelter Island, on 27 acres, part woods, part meadows. On the water. "It was a foggy, misty day. I got up the driveway and went in. I said, 'I'll take it.' "

The structure, a classic 1910 shingled affair, was in sad shape. It was barn red, there were no shutters, the shingles were flipping up. Inside, things were so ramshackle that, Keeble remembers, "your hair would blow in the wind." This decrepitude only bolstered the new owner: "I felt it was my mission to heal the house."

Abetted by decorators Edward Zajac and Richard Callahan, Keeble reroofed, reshingled, replaced almost every wall and molding inside, added shutters, constructed three and a half new bathrooms (now there are six—one for every bedroom). A

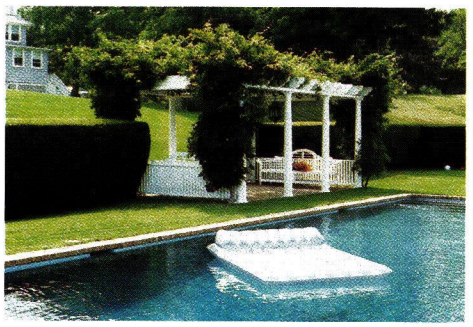
In the library a 19th-century Austrian gun rack adorned with animals' heads is mounted on the wall. The two 1920s rattan sofas and armchair, which the decorators Edward Zajac and Richard Callahan had painted green gray, are covered in chintz from Rose Cumming. Pillows in Lugano fabric from Fonthill; apricot speckled wallpaper from Osborne & Little.

Keeble's spirited and very determined efforts to find

Kezia Keeble, above, in the rose garden that was her late husband John Duka's pride and joy. Right: In the library, curtains of wool plaid from Lee Jofa trimmed with wooden tassels and lace adorn the doorway leading to the porch. The mantel holds kitsch 19th-century porcelain.

and fix up the house seem worthy of a good novel

The library's picture window, above, reveals the porch's dining table. The floral chintz and 19th-century Black Forest planters bring the lush outdoors in. The rattan tabletop is made of glazed Chinese newspapers. Left: Rattan furniture from the 1920s is matched with violet fabric from Boris Kroll and double-ruffled pillows in floral chintz designed by Zajac.



pool was installed in what was once the cutting garden, and a new dock was built. "She's Miss Clean. Everything's new," says Zajac, who confesses—facetiously—that such zeal can be anathema to a decorator. "In a way, it sort of annoys us. She put in a new roof when she could have kept the old one and bought a new chair!" But don't get them wrong. "We're mad about this woman," both men say of Keeble, with whom they have collaborated since the early sixties when they designed her high-tech loft. Currently the pair are presiding over the transformation of her Park Avenue penthouse into what they term a Swedish palace.

According to Zajac and Callahan, the overall effect of Cackle Hill is "French the way the English would do a French country house. We used French-style furniture, but covered it with English-style chintzes." To create a sense of flow, several elements are common to each room. In addition to the eruptions of floral prints—some designed by the decorators—the floors have been sponged green to match the verdure visible from the windows. Most rooms feature the same speckled Osborne & Little wallpaper and the same Stark custom braided carpets, but in different colors. Punctuating this unity are the outré touches Zajac and Callahan adore, among them "wild, ugly" mantel garnitures and a pair of regally daft eagle sconces—garlands of roses trailing from their beaks—that once belonged to the legendary English decorator Sibyl Colefax.

As for furniture, Keeble retained a number of pieces—many American Empire—that came with the house, but most of them have undergone a metamorphosis. The dining room table, its legs cut down, is

A poolside trellis, above, offers a reprieve from the sun. Right: Decked out in flowers, the chair cushion, bedspread, walls, and Victorian sofa in the guest room are covered in Cowtan & Tout's Windsor Rose. Wall brackets from the 19th century surround the Zajac mirror.

now the living room coffee table. A rattan table has been reincarnated after a lacquering with Chinese newspapers. The decorators also prevailed upon their client to retain the house's General Grant furniture, which they glazed and painted in caramel cream colors, picked out in black, and stenciled with Greek key designs. The group could now pass for Charles X, Zajac says proudly. "In a lot of the things we do, we think of a Chanel suit—wool background with satin trim and a touch of gold," observes Callahan. "The effect should be like a diamond in an iron setting."

"Everything about the house has been mystical," Kezia Keeble sums up. "Not a person goes in who doesn't say that he feels so incredibly relaxed. People fall asleep on the porch, in the breeze, and say they've never slept better." Miles away from Seventh Avenue, she says, "The whole thing is about relaxing. I work so I can have that." ▲ *Editor: Jacqueline Gonnet*

In the master bedroom, opposite, a custom-made bed in the style of Louis XVI is elaborately covered in a chintz by Zajac and a plaid from Clarence House. The bench was converted from a 19th-century Chinese table. Above: Shutters were added and the roof and shingles replaced on the 1910 house. Below: In the sitting area of the master bedroom a French wooden bulldog sits between Edwardian chairs with their Zajac chintz.

"Yellow is the color of a Long Island meadow, but I'm allowed to cheat like mad," says Ngaere Macray Zohn, left. She also uses the strong oranges and browns of rudbeckia and gaillardia in the American half of her garden. Coreopsis is the prevailing yellow in her arrangement.

FAR AFIELD

The Long Island garden of Ngaere Macray Zohn is English in front and American in back

BY MAC GRISWOLD

PHOTOGRAPHS BY LANGDON CLAY

long enough to come to grips with tiresome English actualities such as local snobbery or the lack of central heating. But of course there was a garden.

"Our England is a garden that is full of stately views," wrote Rudyard Kipling in the 1890s. Some of that myopic horticultural patriotism lasted through Ngaere's fifties childhood. In fact, as the British Empire shrank, the legend of English gardens grew to represent English beauty, stability, and sentiment. Ngaere knows it is not by chance she's a garden-book publisher today (her firm is Sagapress) or that her first book venture was to republish Gertrude Jekyll's work. For her own garden in America, Ngaere followed Jekyll and William Robinson. She also wrote to the English master gardener and writer Graham Stuart Thomas and has since adopted many of his favorite combinations, such as old roses and *Clematis viticella* hybrids.

With Jekyll's beloved delphinium and with all the other heavenly blues—and soft pinks and creams—she also combines the odd-man-out shades that were Jekyll's secret weapons. There is the dark plush-sofa red of variegated sage, the chartreuse of lady's-mantle, and the hot pink of small veronicas. Ngaere learned something else from Jekyll—annuals are needed to keep an English perennial garden anywhere looking full and soft. Each winter she hunts down local greenhouse owners willing to grow unusual plants such as lavatera, fat satiny bells in silvery whites and pinks.

The weather-stained shingle house shields the garden on north and east. A rose-covered pergola adds height. A beech hedge and other linear plantings form the walls of outdoor rooms, but what really defines the spaces here are the subtly changing levels: a nine-inch drop is enough to separate the pool area from the sheltered central sunken garden. For all its pink-and-blue Englishness, Ngaere's garden is not just a childhood dream come true. On the opposite side of the house from the sunken garden stretches a big yellow American field full of wildflowers—the veld, the prairie, or whatever one calls the real world where gardens are made. What hinges the two sides together is a view: a magically short, clear shot through the house that is visible from each garden. It's only the width of a dining room from England to America.

Each garden is a foil for the other: the soft English blueness sets off the shock of American gold. The heady spaces of the meadow make the sunken square, with its low retaining walls of Belgian block, seem all the cozier. Ngaere and her twin-engine garden have made a perfect three-point landing. ▲ *Editor: Senga Mortimer*

The bedroom wing, opposite, seen over *Veronica* 'Pink Icicle' and *Lavandula* 'Munstead' in the sunken English garden. Top: Shallow grass treads lead up, out, and over to the cutting garden past the pergola. Above: French doors on either side of the house connect the English garden with the American one. Right: The guest-house, through a veil of perovskia and verbascum with tricolor sage, thyme, dianthus, and dwarf geranium 'Ballerina' in the paving of the terrace herb garden.

Plum-colored *Rosa rubrifolia* and silver gray variegated euonymus provide leaf color and texture.

"Living in a potato field makes you want to run for shelter," says Ngaere. "I find it in my pergola"

VILLAGE OF ONE'S OWN

Architect Hugh Newell Jacobsen takes a new look at an enduring American style

BY JOSEPH GIOVANNINI
PHOTOGRAPHS BY TIMOTHY HURSLEY

It's a driveway with a secret. You angle the car off a winding suburban road, drive down a hillside lined with firs, pass the back of what appears to be a barn, and then loop around for a strafing view of a house that doesn't look like a house: a long villagelike cluster of small buildings on the left faces a long car barn on the right, with a graveled country road in between. The setting, though on the outskirts of Philadelphia, seems more Williamsburg than Williamsburg itself: cleaner, crisper, whiter, more restored, and densely historic. Each section has a different roof shape; each is surfaced in a different material.

The designer of this house, Washington architect Hugh Newell Jacobsen, trained at Yale when Yale was Modernist; in the 1950s he worked in Philip Johnson's office when Johnson was Modernist. But the basic forms Jacobsen chose for the house he recently completed for Stephen and Suzanne Jacobs—he is an insurance executive; she, the chairman of the annual Philadelphia Craft Show—are in the local vernacular. The first is an almost-Federal brick building with six dormers; the second, an almost-Shaker early eighteenth century structure planked in one-by-tens; then, a white-painted brick library with a pyramidal roof; a board-and-batten gable-ended Pennsylvania farmhouse; and finally a plain old clapboard. Tall sequoia-like chimneys shoot through the roofs. The entire ensemble is well mannered, maybe even mannerist.

Hugh Newell Jacobsen, above, at St. Peter's Church in Olney, Maryland. Opposite: A dramatic profile revealing the quirky organization of the house: public rooms on top and private ones hugging the hillside below. The terrace is fitted with table and chairs from Knoll. Details see Resources.

The scene inevitably provokes a smile even before the key is removed from the ignition. Jacobsen, a man of wit and charm, is also an architect of wit and charm, one of the few contemporary architects bred to the parlor who is able to design one. He specializes in creating houses that are the most civilized of precincts.

"We spent most of our married life in a central-hall Colonial house, and we wanted a change," explains Stephen Jacobs, sitting in a living room with a tall cathedral ceiling dramatically cut by six high-peaked dormers. Light, open, voluminous, and hardly what you expect from the outside, the space is the second of the architect's surprises: what you see is not what you get. A third: shutters, normally on the outside, here are hung inside. Jacobs, at the edge of the sofa with enthusiasm, cannot sit for long. He leads the way, a businessman selling a house not at all for sale. The first space he points out is the powder room, not so much because it is sixteen feet high and has an exquisitely veined marble vanity, but because the architect, an artist manqué, has painted a ceiling depicting client and architect as adult putti, floating in a blue sky, toasting their enterprise with champagne—a distant, artistically wishful reference to God reaching to Adam's finger in the Sistine Chapel. Client and architect apparently hit it off.

During their long search for an architect, the Jacobses kept encountering Jacobsen's work in publications, and they finally decided to call

PORTRAIT: RUEDI HOFMANN

him, though he practices in Washington. "I like people who present themselves well," says Jacobs. "After charming us for a few minutes, Hugh showed us his work and seemed enthusiastic about what must have been, for him, just another house. It was an exciting introduction."

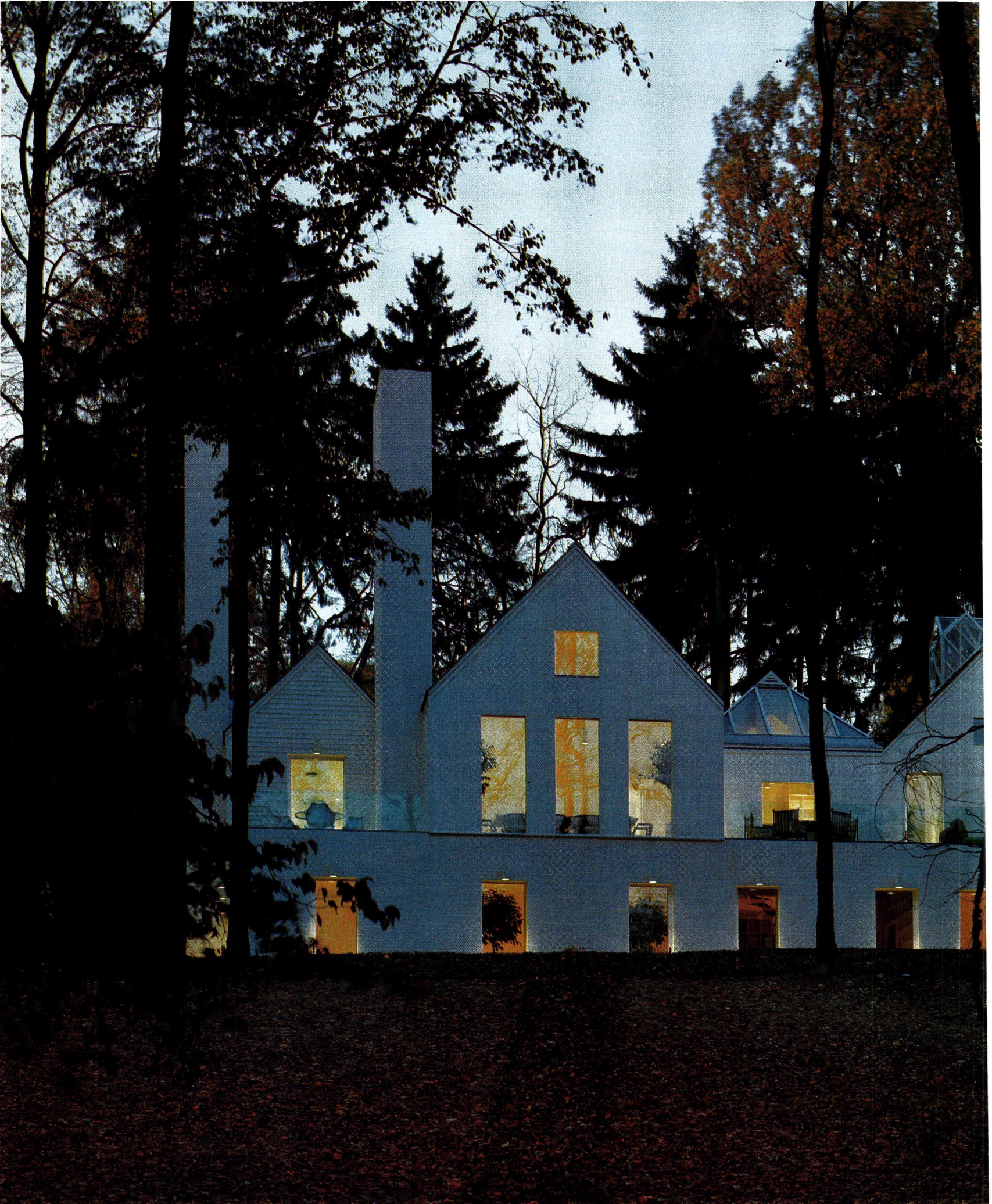
The tour continues. The entry pavilion, next to the living room, leads to the library and dining room, all of which horseshoe around a back raised terrace, which serves as a courtyard, paved with large blocks of bluestones. Glass pocket doors open onto this terrace. The doors and matching windows transform each structure, no matter how down-home, into an urbane pavilion, and from one pavilion you can see all the others—it is the rare interior from which you can see the exterior. The three-sided terrace offers a view of woods in which the architect has cut two long allées in forced perspective. There is a touch of Versailles to this Colonial village.

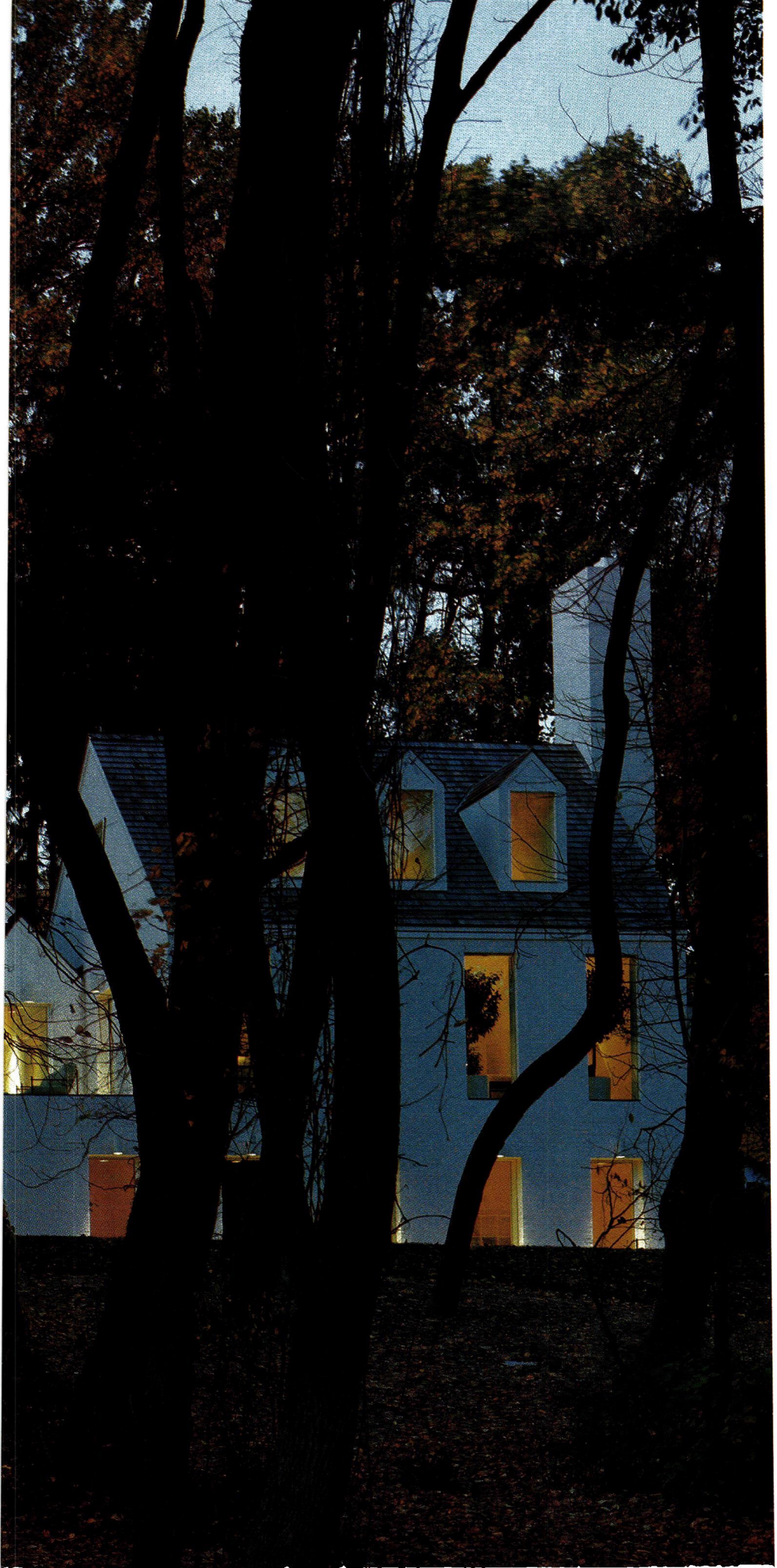
With elegantly proportioned windows and doors and lofty ceilings, the house seems effortless—a succession of graceful open spaces that unfold one after another, without the visual chatter of doorjambs, bucks, knobs, surrounds, and all the other

A towering wall of books, above, extends to the library from the floor above. Right: The marble-top tables are Jacobsen's own design. Charles C. Nahl's *Grand View of Panama City*, c. 1850, above the fireplace is from the Osuna Gallery, Washington, D.C.

STEINWAY & SONS

The front of the house, right, is reminiscent of a quaint village. Below: Jacobsen achieved the illusion of a four-poster bed in the airy master bedroom by suspending linen fabric from the ceiling. Opposite: In the living room the shutters on the inside—instead of outside—of the enormous floor-to-ceiling windows are just one of the architect's clever inversions.





details that make a traditional house traditional. Could it, at heart, be modern?

Wit has been defined as the unexpected copulation of ideas. In the Jacobsen house, the wit arises from an inversion of expectations; the house is a village; a traditional exterior masks a Modernist interior; the shutters are inside. The inversions continue in the library where a staircase (steel) spirals down, not up; the bedrooms are not in the dormers, as you would expect from the outside, but downstairs, in a ten-foot-high row of rooms notched into the hill.

Downstairs, tall windows and doors, flush with the ground, make each room feel like a separate pavilion, as upstairs. A stroll through one of the doors reveals that Jacobsen could secrete this floor out of sight from the driveway because of the sloping hill. The rooms—four bedrooms, the library, a study—are lined up in a row and serve as a podium for the pavilions above. At a distance, from the ends of the allées, the ensemble—wide, regular, asymmetrical but still balanced—is grand, part Mount Vernon, part villa. The house is really two houses: a village from the drive, a mansion from the woods.

A recent monograph on Jacobsen's work documents his career in architecture, and the Jacobs house is a summary. He has designed other houses as clustered villages, he has used the idea of pavilions, and for more than a decade he has taken inspiration from vernacular and historic architecture. There is, however, an almost Modernism in Jacobsen's designs. If he takes traditional forms, he abstracts and rarefies them. The Jacobs living room has not one molding or baseboard and only the suggestion of a full mantel. The overall shapes are Colonial, not the details.

Perhaps the clearest indication of Jacobsen's Modernist sensibility is a neat square of bluestone, about twelve by twelve feet, fitted to the grass outside the bedrooms—a simple, pure, absolutely minimal geometric presence at the top of the hill that commands the view and the grounds. ▲

Editor: Elizabeth Sverbeyeff Byron

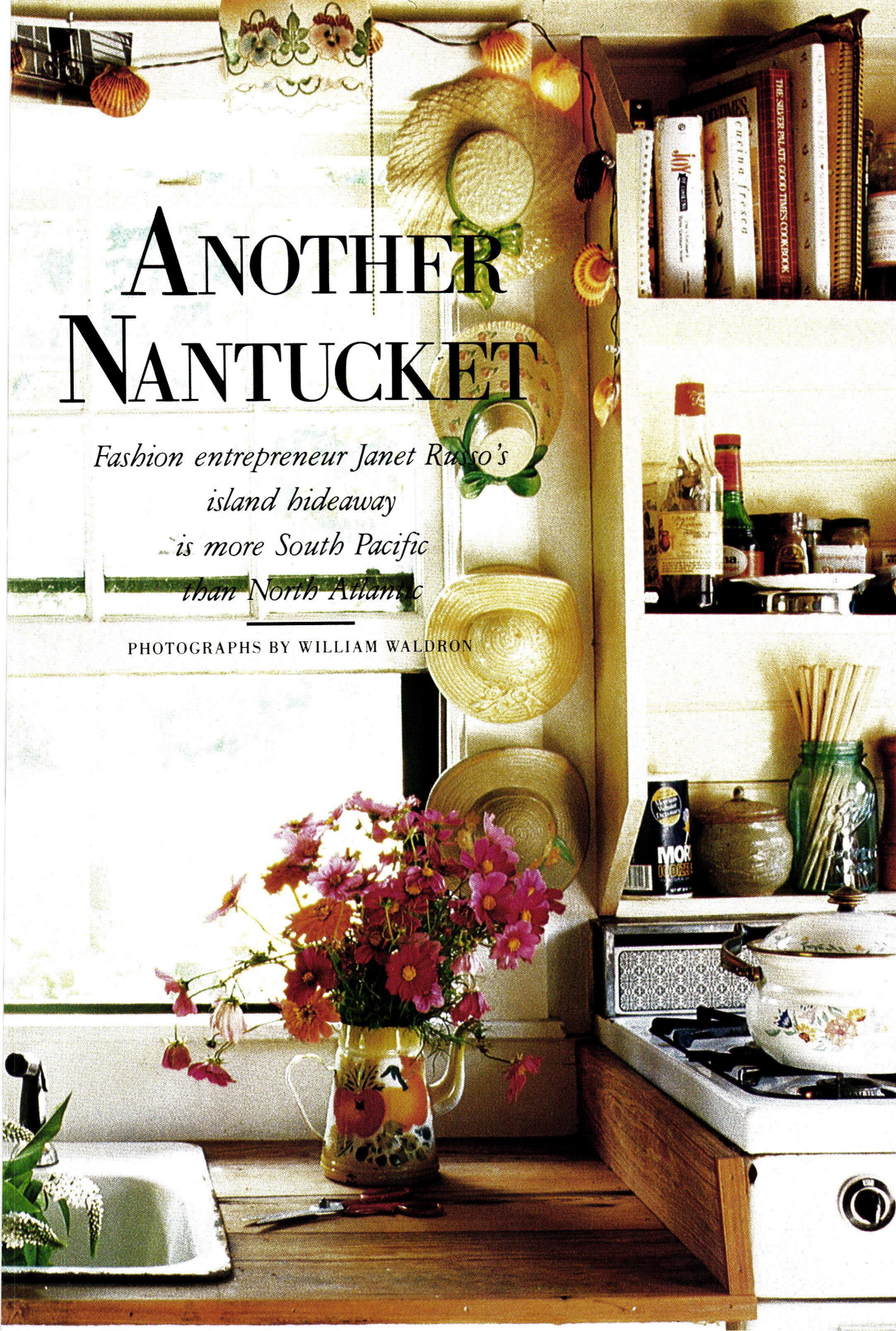
Viewed from the woods, the house resembles a mansion on the order of Mount Vernon, with a collection of pavilions, each fashioned from a different material—clapboard, brick, board and batten, plank, wood siding. The dormer windows are actually witty disguises for the living room clerestory.

MARIPOSA

ANOTHER NANTUCKET

Fashion entrepreneur Janet Russo's island hideaway is more South Pacific than North Atlantic

PHOTOGRAPHS BY WILLIAM WALDRON



A string of sea scallop lights, postcards from friends, and pottery hats collected in England frame the kitchen windows. The colorful earthenware bowls and teapot, picked up at flea markets over the years, are constantly replenished with fruit and homegrown flowers. Details see Resources.

Russo, left, in a Susan Duckworth sweater available at Janet Russo shops. Below: The screened front porch doubles as a parking spot for the old Raleigh and as an outdoor dining room with the picnic table Russo painted glossy green to match the house's trim.

Eight miles from town in the Nantucket village of Siasconset, the gray-shingled houses are covered with vibrantly hued roses. They are quintessentially quaint, and Janet Russo's cottage, with its green trim and rambling garden, is no exception. At least on the outside. Inside, Russo was loosely inspired by the romance of the South Pacific, departing from the usual New England clichés of eagles and maritime memorabilia.

The hodgepodge of objects and furniture in the house she bought five years ago, after many summers on the island, is the loot from flea market forays from California to Portugal in search of odd treasures to fill her two stores. The Janet Russo shops—one on Nantucket, the other in Manhattan—feature her popular dress designs and other clothing and accessories, as well as vases, antique jewelry, linens, baskets, quilts. But Russo's buying is much more than merchandising, and she often can't forget the treasures that got away. "There

are things that I didn't buy ten years ago for one reason or another—usually because I couldn't afford them—that I still think about today,'' she recalls.

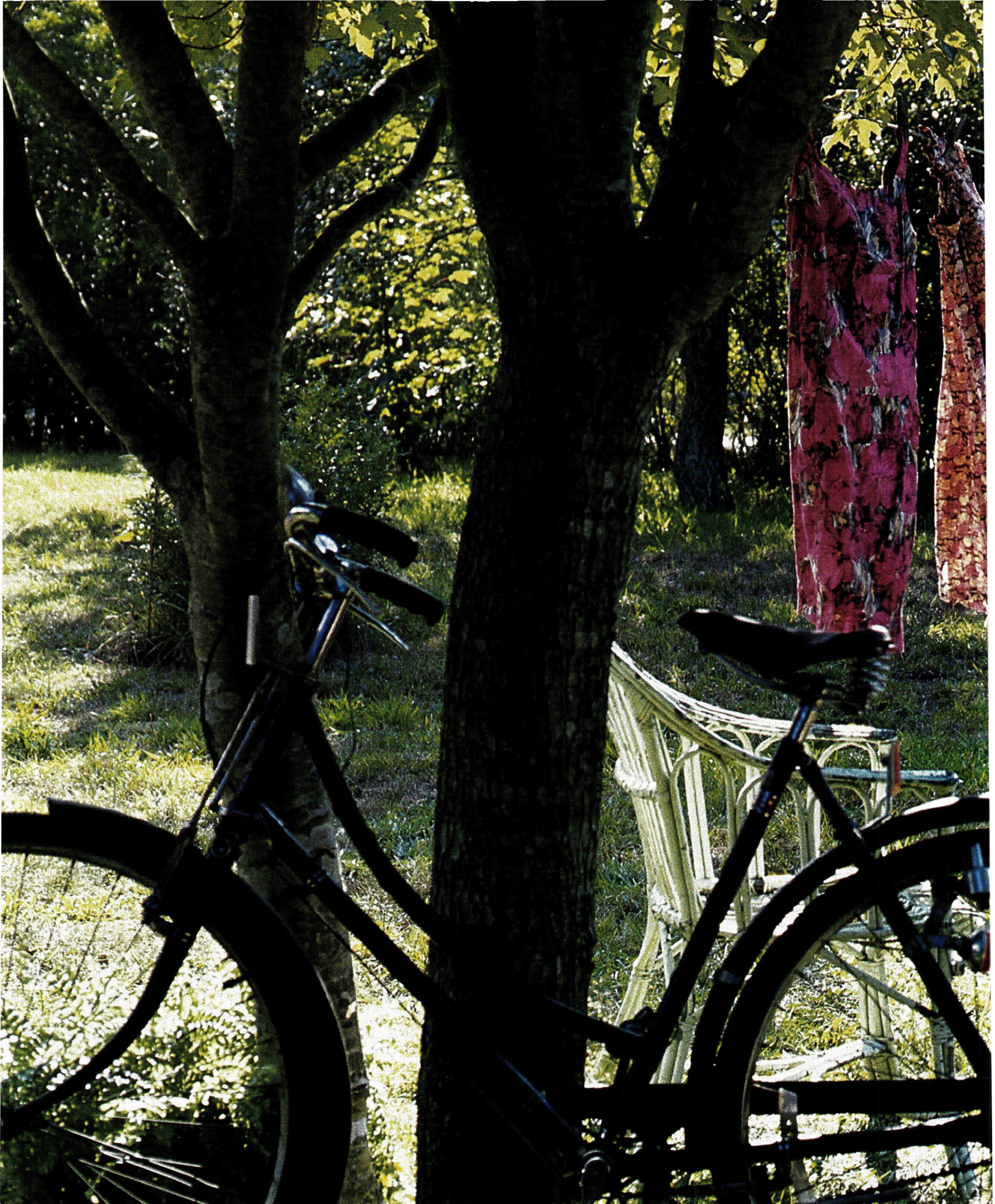
Although Russo claims to ''never decorate with a look in mind,'' the interiors are Hawaiian in feeling. For the cottage she found two glass tables and a lamp supported by half-dressed Polynesian men and women. Menus from a passenger ship traveling the San Francisco–Honolulu route in 1925 hang on the walls. Pastel luminescent walls, especially the deep aqua of the living room, conjure up the soothing colors of tropical light.

Russo loves unusual things, and they crop up all over the cottage. There is unmatched lace draped over windows, a brass sconce in the shape of three tulips, a hatbox for jewelry, a string of sea scallop lights, and pillows in floral prints. Many are either souvenirs from her travels or housewarming gifts from old friends. The lemon yellow kitchen is stocked with large unmatched earthenware bowls in bold colors, candlesticks of pink-tinted glass, and one-of-a-kind dishes.

The overall effect is an exotic, unstudied charm. ''Somehow,'' says the self-styled decorator, ''the New England elements in the cottage keep it within the bounds of good taste. There's just a bit of reserve—I'm sure it has something to do with growing up in Rhode Island.'' **Glenn Harrell**

Editors: Carolyn Sollis, Anne Foxley

In the living room, above, rattan furniture (with forties fabric from Full Swing, Newport, R.I.), muslin curtains, and a table supported by Hawaiian figures create a tropical climate. Right: The porch's picnic table is set for a casual meal with a playful mix of unmatched china and tabletop toys.



Dressing up the clothesline: Janet Russo originals, from the designer's own closet, hang in her backyard.

In Russo's bedroom, above, a scattering of objects on the board-and-batten walls. Her favorite is a 1985 painting of an angel by Edith Vonnegut. Right: Wildflowers from the garden cheer up empty corners throughout the house. Below: Cocktail perfect: painted wood and cast-iron chairs are grouped in the shade around a weathered table in the front yard.

The dressing table, above, was washed with ballet-pink paint to give it an old-fashioned look. Right: Russo sits on her bed in front of a pile of floral-patterned pillows. Below: With its canopy bed cordoned off by sheer curtains, the guest room is a cool retreat.

In the dining room, right, and opposite, Charles R. Gracie & Sons wallpaper, hand-painted in Hong Kong, depicts flowering trees and birds. A Waterford chandelier hangs above mahogany Sheraton chairs, inset with gold-tooled leather panels, from Kentshire Galleries, NYC.

A Chippendale settee, left, its seat covered in a traditional chair-check weave for William Diamond Design, stands on a contemporary hand-hooked rug by Taylor Harbison in the foyer. Above: A 1765 Connecticut secretary, at left, and a 19th-century traveler's trunk help create a cozy library where the family gathers every evening. Opposite: Dick the dog, portrayed in a hooked rug hanging in the master bedroom, watches over the clients' son and two Labradors, Bolo and Plube. A quilt from America Hurrah, NYC, covers Pratesi linens.

tricity. Coffee tables posed a similar problem. "There wasn't anything like a coffee table in the nineteenth century," Diamond observes. "The closest thing was a tea table. Tea tables are very rare, though, and the owners like to put their feet up." Diamond's solution—old trunks: "They're relaxed, they're the right height, they were made to be durable." In the library is a leather-bound trunk decorated with brass nail heads, in the living room a blue sea chest painted with sailing ships.

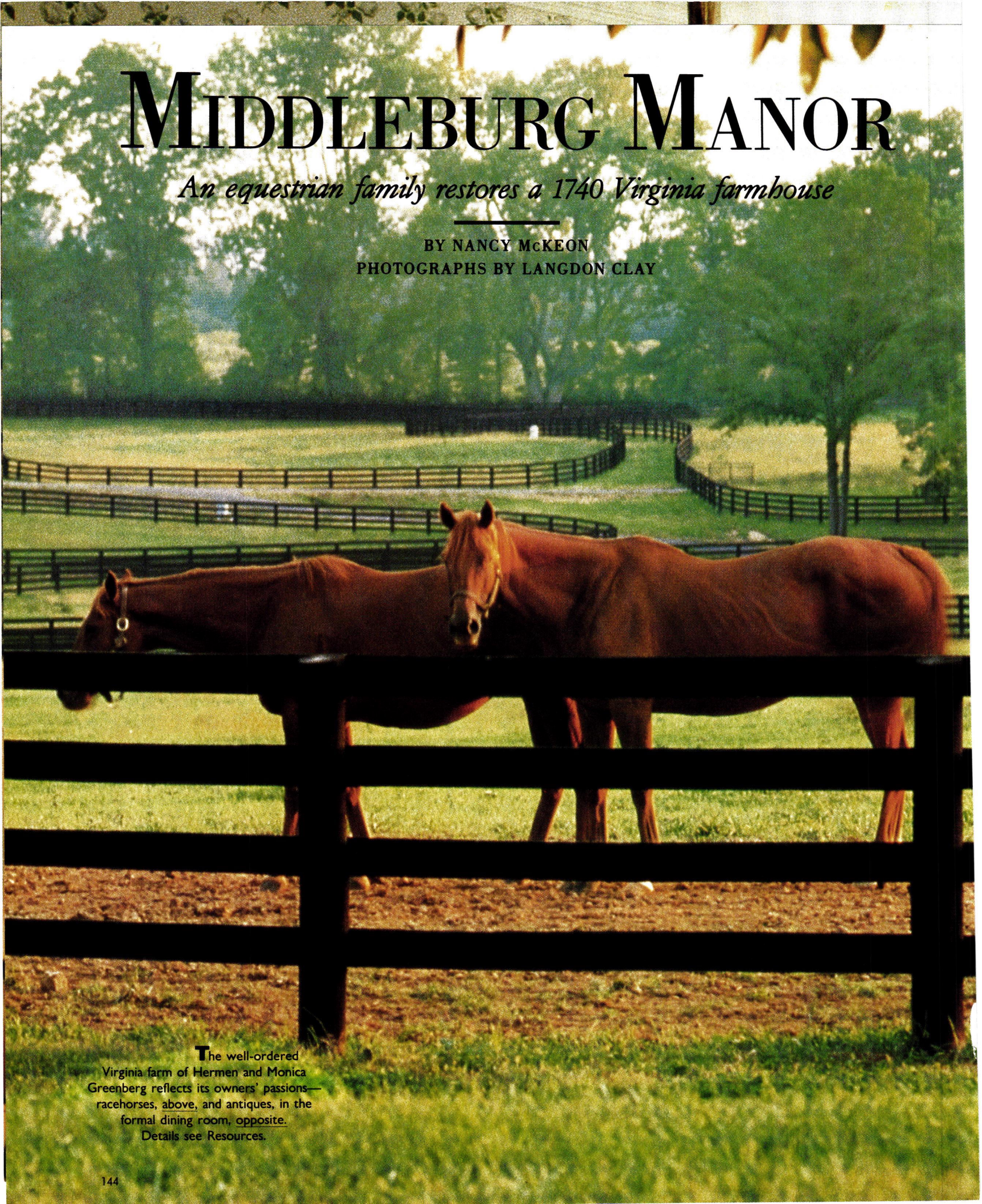
Reflecting on her living room and dining room, one of the owners confesses, "I had hoped for something even a little more informal because that's my basic style. But the rooms dictated a scale we had to go with." She adds, "What we've come to appreciate about Bill is his sense of scale, which can accommodate a large apartment or a small house. He's done things in the apartment—like bringing in that big cow painting for the living room—that are much broader strokes than anything I would have done on my own. And he's always right." ▲ *Editor: Carolyn Sollis*

DICK

MIDDLEBURG MANOR

An equestrian family restores a 1740 Virginia farmhouse

BY NANCY McKEON
PHOTOGRAPHS BY LANGDON CLAY



The well-ordered Virginia farm of Hermen and Monica Greenberg reflects its owners' passions—racehorses, above, and antiques, in the formal dining room, opposite. Details see Resources.

It took Monica Greenberg's passion for rural life to put

MICHAEL MUNDY

Rutledge, above, a 1740 fieldstone farmhouse, had been gussied up and expanded over the years. Monica Greenberg, top, in one of her antique carriages, decided to retain the early "bones" of the farmhouse but furnish it with pieces from between 1820 and 1840, as in the back parlor, left. An English swan-arm chair, c. 1830, sits across from a Charles X canapé.

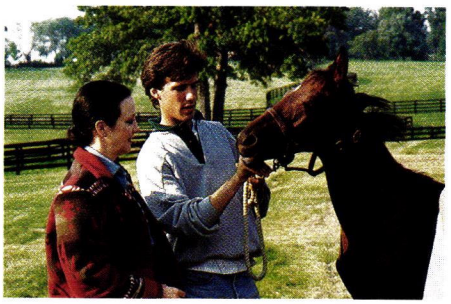
family and horses together

Right about now, as crocuses give way to daffodils, Monica Greenberg is probably spending her nights in a horse barn in Middleburg, Virginia. Isn't this a little odd for a woman who, with her husband, owns a very nice farmhouse just up the hill? Not in a foaling season in horsey Middleburg, where equine comforts regularly come before human ones, and especially not this spring, when Rutledge, Hermen and Monica Greenberg's 250-year-old farm, is foaling its first crop of Thoroughbreds.

For years Hermen Greenberg had stabled horses all over the East Coast, but it took Monica Greenberg's passion for rural life to put family and horses together. She first lured her husband into the countryside by buying a small farm in Lincoln, Virginia, and filling it with American country antiques. Once he had acquired a taste for country life, it wasn't long before he wanted a large farm where they could raise Thoroughbreds. But the next step—making the 100-acre Rutledge the place—was not as smooth as all that had led up to it.

Originally an unpretentious 1740 fieldstone house, Rutledge had been Victorianized in parts, added on to, covered over with years of whitewash, and then allowed to fall into disrepair. Understandably, Hermen Greenberg, a Washington, D.C., developer, found all that hard to look beyond. So Monica Greenberg, with her decorator friend Irma Hariton, had to shop around for another year before convincing

The sun-dappled breakfast room, which opens onto the back porch, has an outdoor feeling enhanced by American hooked rugs and a display of Rockingham, redware, and chalkware. The contemporary painted table echoes the folk tradition.

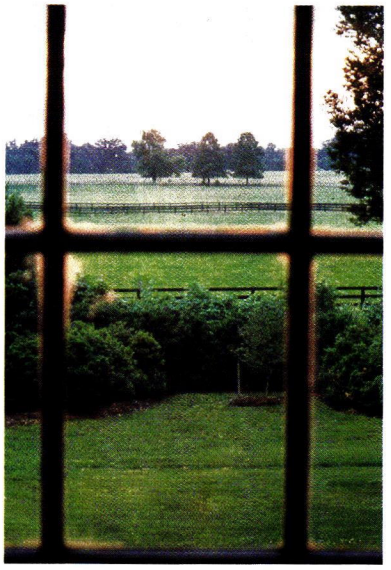


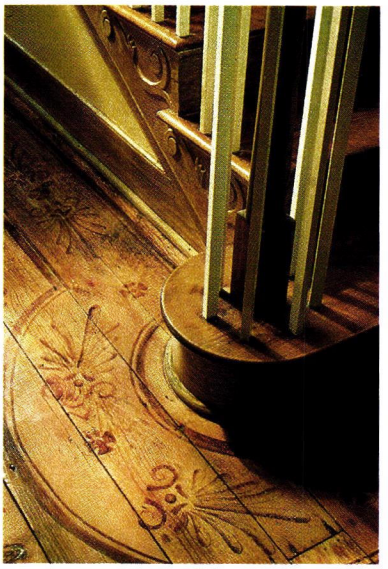
her husband that the two of them had been "stricken with love," as Mrs. Hariton puts it. Now, some four and a half years and much renovating later, the residence sits smartly atop its well-manicured hillock, its stone walls proudly bared and its tall windows catching summer breezes other Middleburgers only dream of.

The interior of Rutledge is a dream made real, a house that might have been lived in by its prosperous early owners. Pull the front door closed and the cool dark of the ample center hall is engulfing. The pine floorboards are wide and well used. A large dogwood blossom stenciled on them looks as old as this original portion of the house, but that's just a carefully crafted illusion, the application of equal parts of paint and steel wool.

That's only one of Rutledge's illusions. Mrs. Greenberg and Mrs. Hariton hired the same kinds of decorative craftsmen for Rutledge the earlier Middleburg family might have used. Marston Luce did the stenciling on some of the floors and walls. Malcolm Robson grained the original pine woodwork. Dana Westring painted a mural of the farm on the backstairs wall.

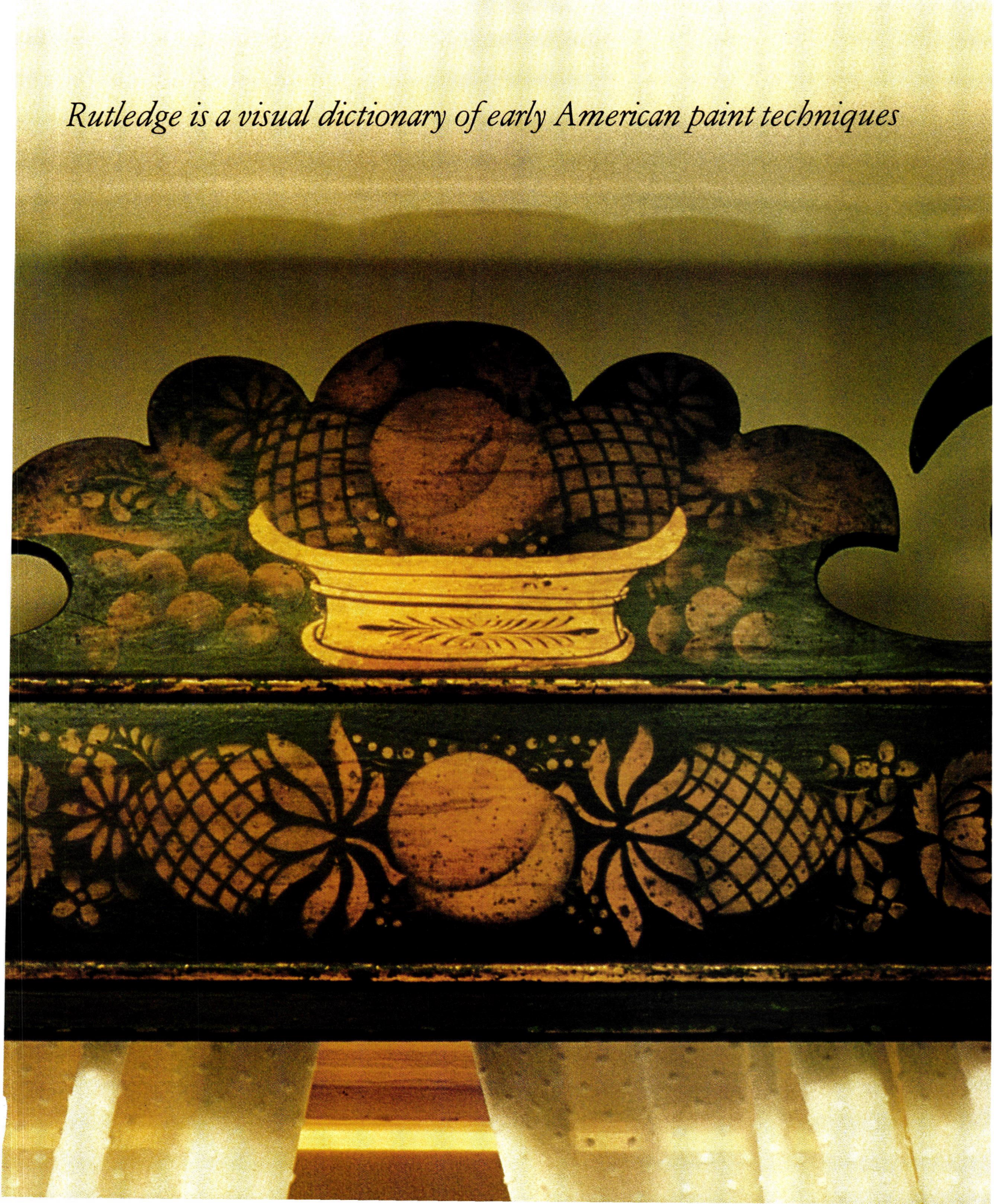
Then came furniture. The two women decided the downstairs should appear to date between 1820 and 1840, "a compromise between the original parts of the house and the later additions," says Mrs. Greenberg. Appropriately, the bulk of the pieces would be American, but European ones would also be introduced, not an im-





Decorative craftsmen from the Washington area came to Rutledge and set to work. Right, clockwise from top left: A dogwood blossom stencil; a mural of the farm on the backstairs wall; the trim on old and new country furniture; floor borders and molding; country feel also comes from the views outside. Opposite: A painted-and-stenciled antique cornice. Above: Monica Greenberg and her son, Aleco Bravo, with his horse, Lover Boy.

Rutledge is a visual dictionary of early American paint techniques



possibility in antebellum Virginia. Hence, the back parlor has an English papier-mâché tray table in front of a Charles X canapé, and upstairs a Biedermeier desk stands next to an English needlepoint rug.

What with the horse culture that swirls about them (Hermen Greenberg is a vice president of the Washington International Horse Show as well as a breeder) and the diplomatic community in nearby Washington, Rutledge sees a lot of entertaining. But the Greenbergs took care not to end up with a sterile showplace. Monica Greenberg does admit that for the sake of the period look she virtually banished lampshades, relying on updated Argand, sinumbra, and astral lamps and chandeliers. But not a chair or sofa was bought without being tried out. She says, "We had to reject a lot, but we got a very comfortable house."

Comfortable but formal. It's only on the cozy, low-ceilinged third floor that she fully exposes the passion for collecting that has her leaving auction bids from Manhattan to the deep South. These rooms are where the treasures from her first little farm have come to rest, where she goes to view her American samplers, Auguste Edouart silhouettes, rustic bonnets of cotton and straw, and hand-quilted petticoats. Rutledge hasn't caused her to abandon these enthusiasms, simply to expand on them. She still hunts for petticoats (though "the market seems to have dried up," she laments) and collects Edouarts. Now she also collects antique carriages. And, of course, this spring she can start collecting foals. ▲ *Editors: Mary Emmerling and Eric Berthold*

The master bedroom suite, above, gets a classic look from a Biedermeier desk and antique prints, but the dressing table, top left, gives in to Victorian detail. Left: A top-floor guest room is heightened with stenciling.

Photographs Copyright © 1989 by Langdon Clay from Mary Emmerling's American Country South, *which will be published this September by Clarkson N. Potter, Inc.*

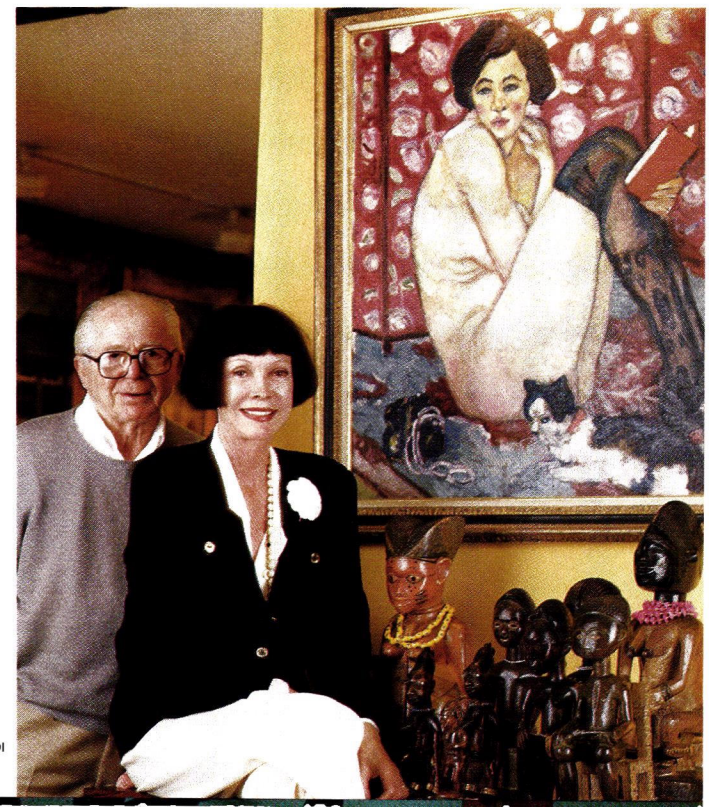
A Baltimore album quilt, 1847, and stenciling brighten the tiny top-floor guest room. The 1844 silhouette of a little girl is by the itinerant Frenchman Auguste Edouart. Mrs. Greenberg collects 19th-century silhouettes as well as carriages and American textiles—samplers, bonnets, and petticoats.

PICASSO AT 90

A Life in Pictures

Away from the big screen, Billy and Audrey Wilder share a passion for intimate works of art by great artists

BY PILAR VILADAS
PHOTOGRAPHS BY KAREN RADKAI



Audrey and Billy Wilder, right, with a few of their favorite things: African figures and a 1910 nude by Georg Tappert. Above: The living room's west wall with works by Braque, Dufy, and Vuillard, among others, and photos of JFK and Marilyn Monroe.

FIROOZ ZAHEDI

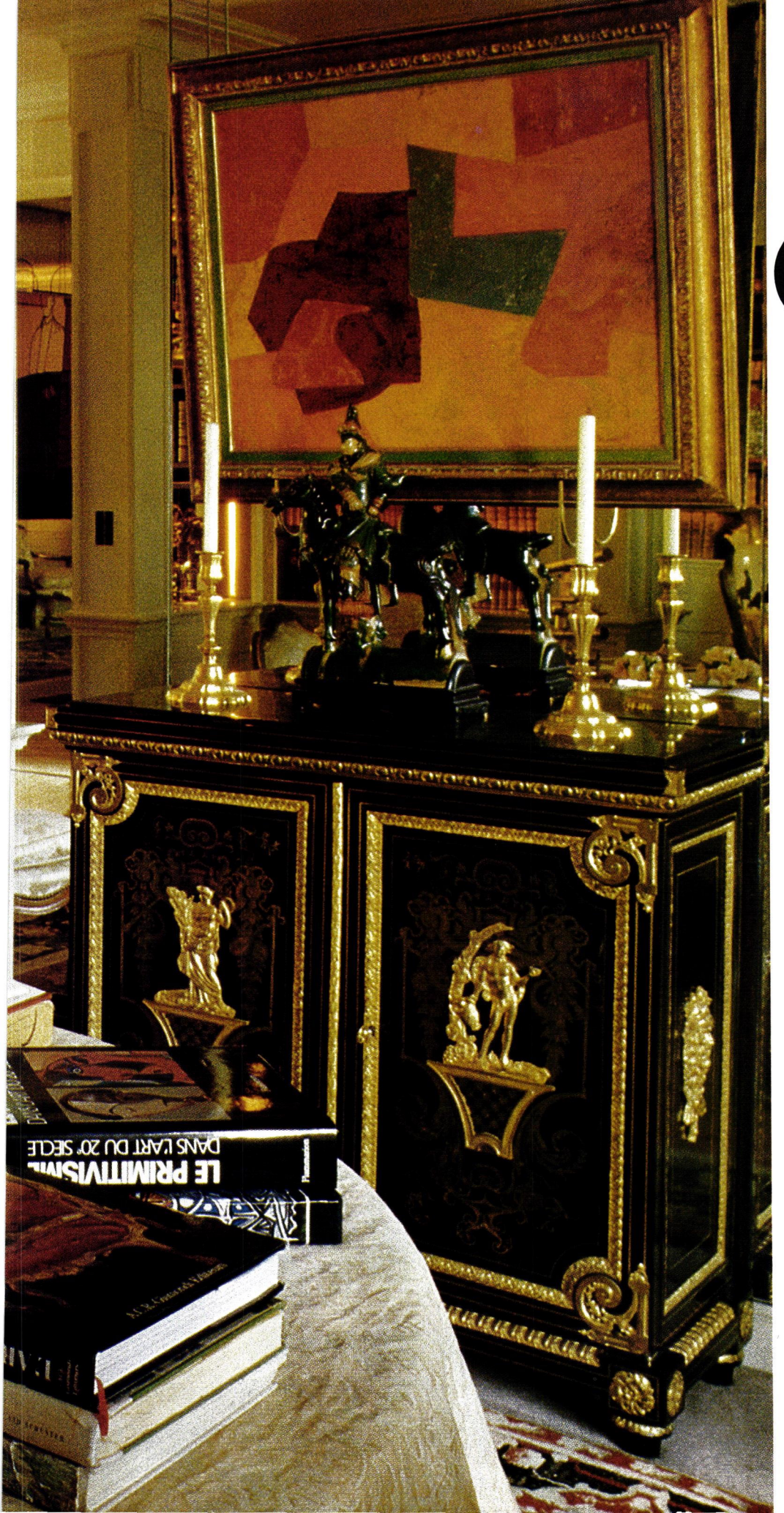
and headed for Hollywood, Wilder had to start from scratch.

Since then, he has bought and swapped art, constantly upgrading and weeding out. The artists represented in his collection comprise a who's who of twentieth-century art: Picasso, Braque, Léger, Klee, Klimt, Hockney, Miró, Chirico, Maillol, Marini, Giacometti, Staël, Nicholson, Balthus, Botero, Avery, Steinberg, Kelly, Stella, Lichtenstein, and Cornell.

Those are just some of the big names. There are anonymous works, such as the eighteenth-century French oil painting of an eye (''A cross between Magritte and CBS,'' Wilder quips), as well as primitive still lifes of food in the dining room by contemporary French *dimanchiers* (Sunday painters). And there are a settee and chairs by Josef Hoffmann, enough Thonet bentwood to ''fill a small hotel,'' and furniture by Charles Eames, who designed a now-famous chaise longue as a birthday present for Wilder in 1956. (Eames and his wife, Ray, were witnesses at the Wilders' wedding.)

''The only thing that keeps me in check is that we have an apartment and not a house,'' he says, though space limitations don't seem to have put any serious brakes on his acquisitiveness. ''We have just as much as what you see here in storage,'' she explains. One of their running jokes seems to follow *(Text continued on page 192)*

The living room, above, with ponyskin Eames chairs. Right: Milton Avery's *Blond Boy*, an 18th-century painting of an eye, *Nana* by Niki de Saint-Phalle. Opposite left: A bronze, a Juan Cardenas painting. Opposite right: A Gabriele Münter portrait.



HAUT CATROUX

The Paris decorator creates a mise-en-scène with treasured art and antiques

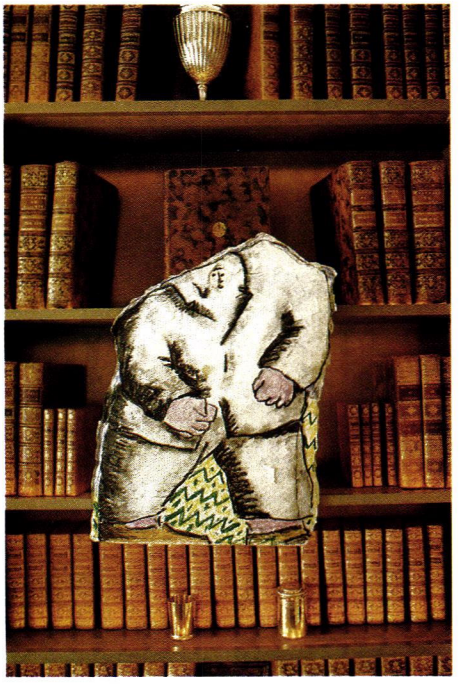
BY CHRISTOPHER PETKANAS
PHOTOGRAPHS BY JACQUES DIRAND

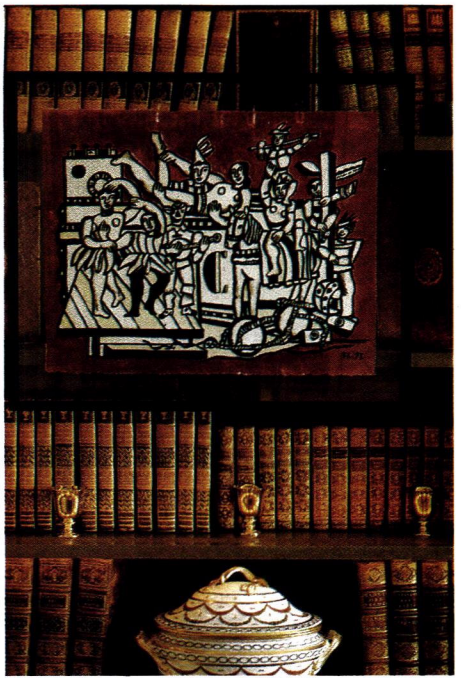
Ask François Catroux about his recent project for a wealthy European couple and his response sounds like a dispatch from decorator heaven. "Except for the Rothschilds and three or four other families, perhaps, nobody has the collections from which to choose the contents of a house that these people did," says Catroux. "What is extremely rare, and what I had here, were all the paintings, furniture, and objects before we even began." In this thoroughly decorated apartment, which is the opposite of cozy, the paintings are by Picasso, Léger, Klee, and Dubuffet; the furniture is signed Boulle, Levasseur, Jacob, Riesener, and Weisweiler; and the objects include an array of eighteenth-century sextants and other surveying instruments.

"If I were obliged to live in this city in this district in this building and I owned

François Catroux gutted the interior of an undistinguished 1950s apartment and redesigned it to accommodate a formidable collection of French furniture and paintings. The library, shown here, doubles as a dining room.

In the bedroom of the mistress of the house an Egyptian Revival table, right, anchors a painting by James Brown. Opposite above: Shelves of books in the library make way for works by Blais and Léger. Resting on the Louis XIV table is a small Klee with a Léger hanging above it. Opposite below: Against a mirrored wall decorator François Catroux grouped a Tàpies painting with a magnificent Louis XIV boulle cabinet by Étienne Levasseur and a pair of Régence fauteuils.





These people live in a state of astonishing perfection

this furniture, this is exactly how I would do it,'' continues Catroux. ''You feel you are in a modern apartment, yet it doesn't feel like 1989. There is nothing that suggests current trends in decoration. The inspiration is classic and French. Yet the place could be anywhere from Brussels to Geneva.''

Although this collection of art and antiques might have betrayed the patina of time, perversely almost everything seems freshly minted. And the ashtrays look as if they were positioned in place only last night, but the truth is that these people have been living in this state of astonishing perfection—and loving it—for more than a year. Clearly they are the kind of people who put their ashtrays back.

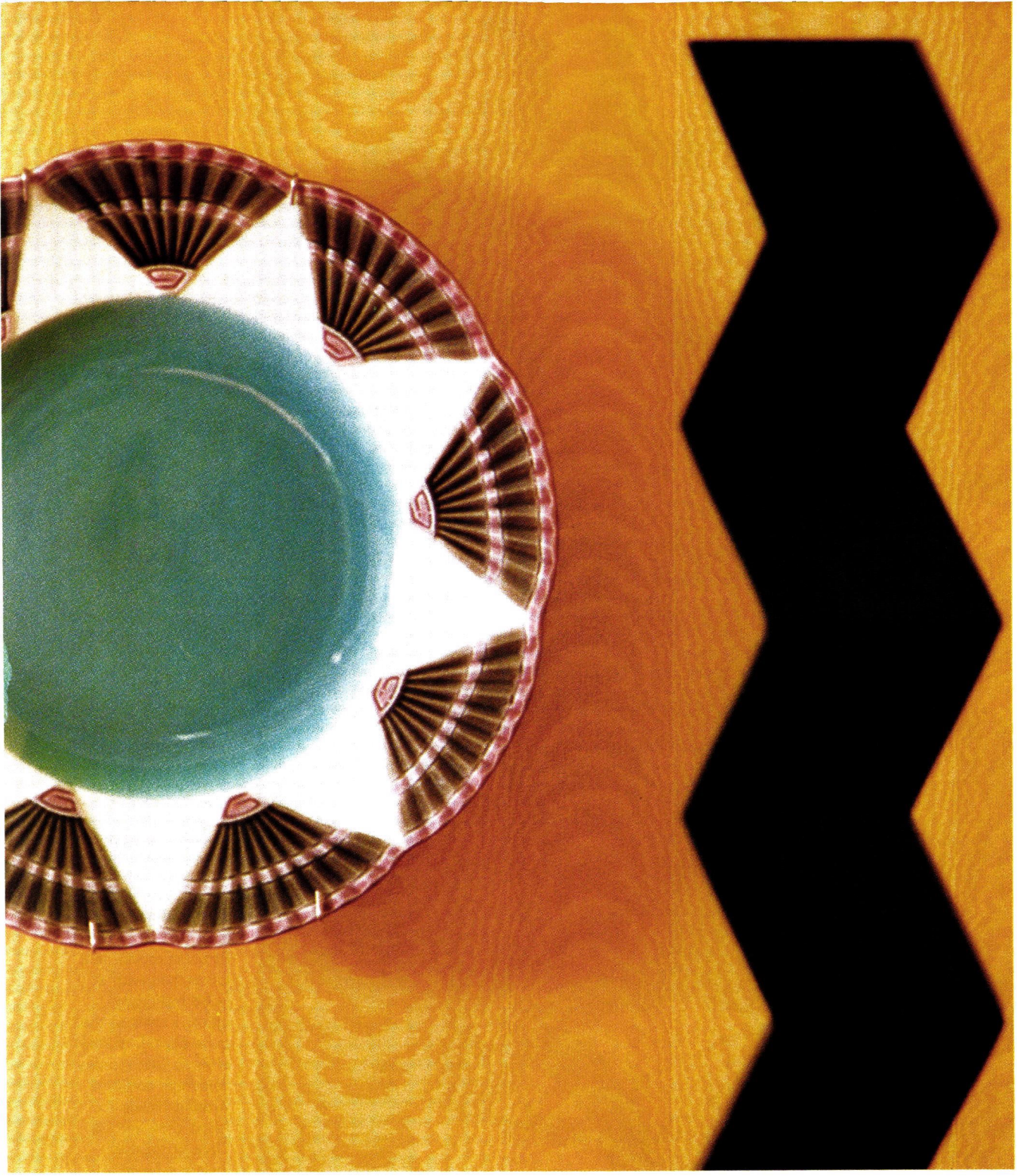
Besides having their museum-quality possessions to draw on, what made the job so heavenly, according to Catroux, was the fairy-tale rapport he enjoyed with the man and woman, both in their sixties, who lavished him with the commission. And that's not just François talking over a plate of smoked salmon at Caviar Kaspia in Paris. The couple's story matches. If anything, their collapsing about him in displays of devotion produces a look of slightly panicked embarrassment. But as Catroux is slotted to do another residence for the same people on the Riviera, plus the ''warehouse'' their 23-year-old daughter is now taking over, the blushing scenes of discomfit are destined to go on and on.

That is perhaps one aspect of decorator heaven he wasn't quite counting on. The undistinguished (to put it kindly) 1950s building in which the apartment is located is loudly acknowledged as another. The flat itself was almost as aggressively unattractive, with ten-foot ceilings Catroux was unable to do anything about. Ten feet would be considered glamorously tall in New York, as he says, but not in a city where drawing rooms regularly scrape the stratosphere. *(Text continued on page 192)*

Catroux divided the sweeping salon into two living areas. In the front salon a fruitwood commode by André Charles Boulle and a pair of Louis XIV giltwood armchairs are joined by sofas designed by Catroux and upholstered in cashmere coat fabric. A Picasso portrait is the focal point in the less formal room beyond.

"The place could be anywhere from Brussels to Geneva"

An 18th-century desk shimmering with Etruscan motifs, left, is matched with a Jacob mahogany officer's chair of the same period, lacking arms so that military personnel could sit without having to adjust their swords. Opposite above: Picasso's *Sylvette* holds court in the back salon where a pair of suede-covered Louis XIV bergères flank a working 18th-century Dutch orrery, one of two extant. Opposite below: The master's bedroom occupied by a Dufy, a Dubuffet, and a massive 18th-century rolltop desk by Riesener.



PLANE GEOMETRY
Classic moiré-striped walls take on a racy edge when matched with a chair rail border inspired by fifties diner decor. Against this vibrant backdrop, Wedgwood majolica plates, c. 1860, a zigzag contemporary dining chair, and a carved triangular mirror frame make lively points of their own. Details see page 176.

SURFACE ATTRACTION

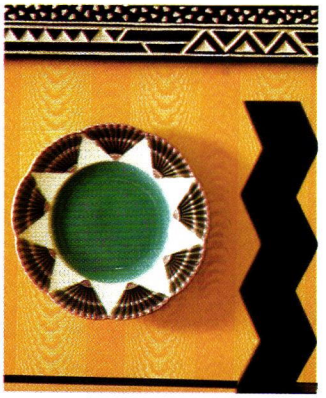
With paper, paint, and a few well-chosen props, Carolyn Sollis and Anne Foxley devise four new ways to turn a corner

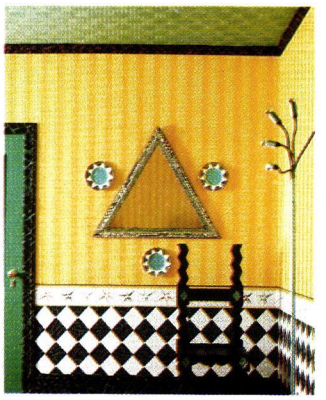
PHOTOGRAPHS BY MICHAEL MUNDY

NEOCLASSICAL CONSTELLATION
Ionic wallpaper columns form a Classical ensemble with a cement Corinthian column bearing a bronze astrolabe. Gold-striped walls gleam behind a sinuous contemporary bronze chair. Gold stars on the Tramp Art mirrors, galaxy-patterned wall borders, and painted floorcloth add touches of celestial style.

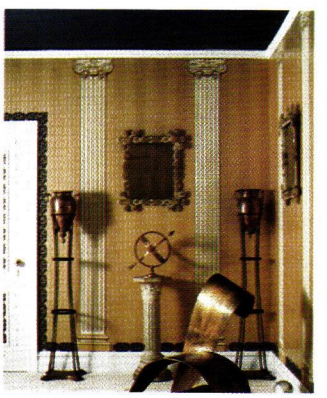
THE PASSIONATE VICTORIAN
Red moiré borders heighten the impact of giltwood-framed 17th-century Dutch botanical watercolors. Walls striped in two tones of red with a border of tartan swags intensify the palette of colors and patterns.

GARDEN FOLLY
Walls papered in a stonework pattern above a trompe l'oeil balustrade join with a grassy ground cover to compose an indoor pastoral. Sidling up to the table set with paper-white narcissus is a dolphin that supports one arm of a Gothick corner chair.

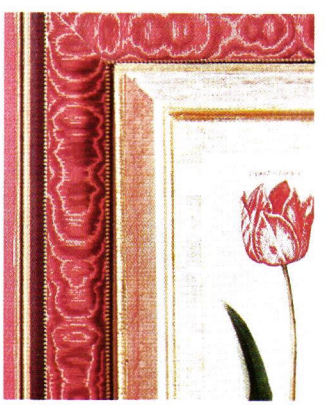




Green swirl ceiling papered in Gesso from Osborne & Little; walls papered in yellow Moiré Stripe from Fonthill; Galaxie chair rail border and Harlequin dado by Village from the Back to the Fifties collection of F. S. C. Wallcoverings; door and moldings painted in a crosshatch pattern by Sara Nesbitt; triangular mirror by Bill Nadra from Rogers-Tropea; Diamond Ladder dining chair with inlaid copper by Laura Johnson from Art et Industrie; Wedgwood fan-decorated plates from J. Garvin Mecking; adjustable Ikebana lamp by Kreon of Belgium from Modern Age; custom-dyed Rainbow sisal carpeting in scarlet from Rosecore. Details see Resources.



Ceiling covered in Galaxie from Rose Cumming; gold-striped walls papered in Cliveden and appliquéd with Column from Cowtan & Tout; Galaxie border along baseboard and door from Rose Cumming; cement column and reproduction astrolabe from Marlo Flowers; Constantinople bronze chair by Eleanora Triguboff from Art et Industrie; pair of Tramp Art mirrors, c. 1930, from John Rosselli; Empire-style copper urns and iron stands from Limited Editions; painted gold stars on door, faux marble floor, and painted star-patterned floorcloth by Sara Nesbitt.



Blue floral ceiling papered in Arcadia Camellia Ribbon from Osborne & Little; walls papered in red Marlborough Stripe from Cowtan & Tout; crown molding and baseboard trimmed with various plaid Elvire borders from Brunschwig & Fils; faux frame in Dauphin border from Brunschwig & Fils; baseboard and crown molding painted in gold over red by Sara Nesbitt; pair of Dutch 17th-century watercolors of tulips from Stephanie Hoppen; architectural finial, c. 1850, once part of a Gothic altar, and reproduction wing chair with exposed walnut frame from Circa David Barrett; reproduction ribbon-and-swag candle sconces from Olivieri; painted leather trunk, monkey candlestand, and tole planter from John Rosselli; sisal floor matting.

Ceiling papered in sky-blue Marble from Roger Arlington; walls papered in Stonework and Stonework Arch border from Brunschwig & Fils; balustrade wallpaper border from Scalamandré; Gothick corner chair from Circa David Barrett; reproduction fiberglass side table and wooden finial, c. 1850, from Limited Editions; plaster wall brackets from Ballard Designs; needlepoint ivy topiaries from Very Special Flowers; door and molding painted in a faux stone by Sara Nesbitt. Hardware on this and preceding pages from Baldwin Brass Center.

Written by Margot Guralnick

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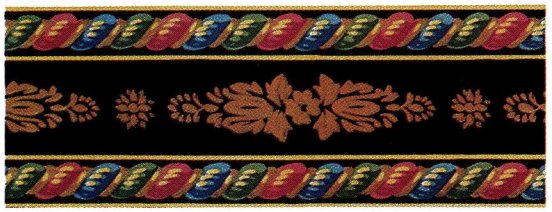
SOURCES

SAMPLES

Borderlines

Today's wallpaper borders show no limits in bringing past to present

By Eric A. Berthold

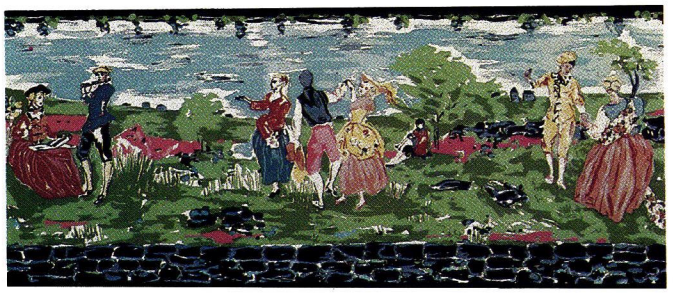


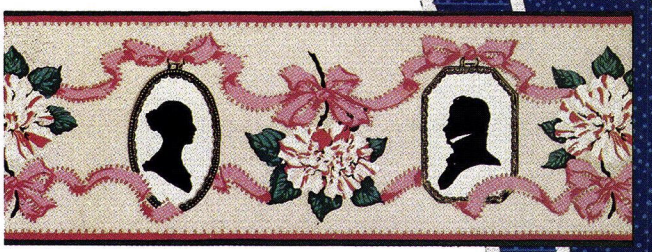
Wending their way around walls, chair rails, crown moldings, and doors, wallpaper borders are making a comeback and are pulling pieces of the past with them. From Brunschwig & Fils, whose border Silhouette could have been torn from the walls of Tara, to Quadrille's Drottningholm, whose architectural detailing is snatched from the gorgeous Chinese pavilion for which the Swedish royal estate is famed, to Picnic, Boussac's romantic interpretation of a turn-of-the-century summer afternoon, designers are drawing on history to create a dramatic mood. For a twist, Zuber et Cie, one of the world's oldest and best-known houses for *papier peint,* takes the ever-popular motif of leopard spots and creates a modern-day classic. Whatever era you desire, borders can tie a room together across time. ▲

Left, from top: Crowning the wall in city elegance with Baltimore at Carleton V; adding frills and fresh bouquets with Rose Hill from Ralph Lauren Home Collection; applying a touch of gilt with gold Recamier at Clarence House; capturing the Colonial spirit with Palmette at Hines & Co. Above: Zuber puts spots on the walls with Leopard, available in green and red. Details see Resources.

MONICA STEVENSON

Drottningholm, above, available in a variety of colors (or custom) at Quadrille. Below: Turn-of-the-century merriment with Picnic from Boussac. Right: Silhouette at Brunschwig & Fils. Far right: Drottningholm at Zajac.





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SOURCES

SHOPPING

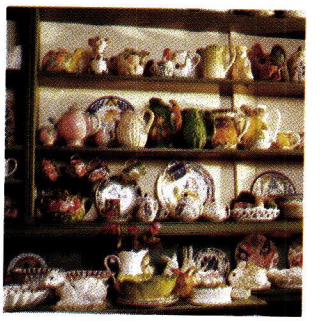
Capital Ideas

Washingtonians head to Georgetown for design and antiques shops
By Nancy McKeon

Despite an invasion of Benettons and Gaps, Washingtonians still prize Georgetown as a place where they can poke around in antiques shops (a score or more) and old bookstores (more than half a dozen). Happily, the modern age has also brought the neighborhood a new breed of dealer focusing on the home. Some of these merchants rely on scholarship, some on stylish editing. Some could stay in business only in somewhat sleepy Washington; others would do well anywhere—their clientele comes from around the world. Store hours tend to be highly individual, so call ahead. (The area code for all telephone numbers listed is 202.)

ROOMS & GARDENS

French garden antiques have been given an achingly romantic air in rooms filled with herb topiaries by Margaret Rubino, a lawyer who always wanted to design gardens, and Julie Walters, who was in commercial real estate but prefers to decorate interiors. The stock usually includes nineteenth-century French steel chairs and tables, old demi-rond iron benches with horsehoof feet, handblown Virginia glass, and enormous newly made terra-cotta jars from the few remaining potteries in Biot. (1675 Wisconsin Ave. NW; 965-3820)



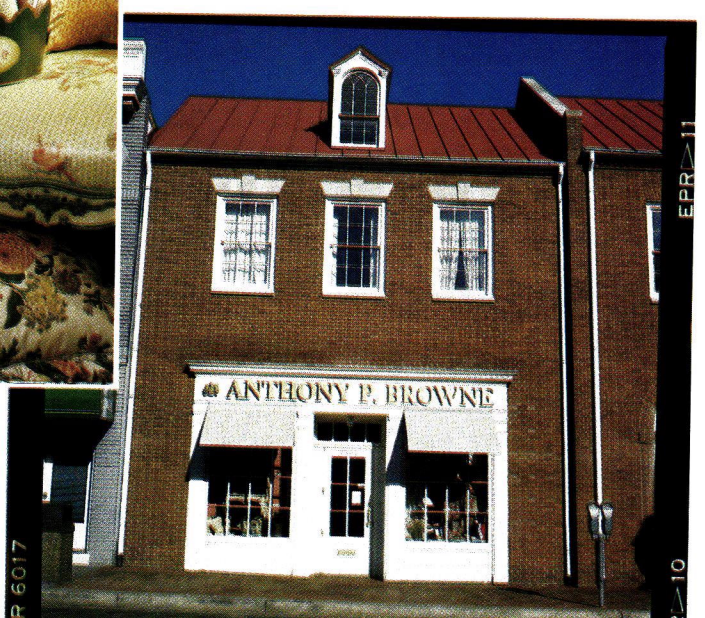
JANIS ALDRIDGE

Janis Aldridge's indoor garden of seventeenth-century botanical prints isn't preserved in dusty tomes as serious scholars might prefer. Instead the prints are matted and framed and hung on the walls where equally serious enthusiasts can absorb their decorative impact. Many of the copperplate engravings are by botanist Basilius Besler and artists Maria Sibylla Merian and Pierre Joseph Redouté, among others. In addition to the expected delicate florals, the shop features architectural and interior prints, graceful decorative accessories, and seventeenth-century engravings of citrus fruits. (2900 M St. NW; 338-7710)

Piles of chintz, top, endless shelves of reproduction majolica, center, and gleaming pots, above, at Little Caledonia.

ANTHONY P. BROWNE

The English look is the province of Anthony P. Browne's walk-in design shop, which offers fabrics and furnishings of a style and quality not usually available to the retail customer. The armchairs are deep and overstuffed in the English manner, and the large cloverleaf ottoman can be ordered filled with horsehair so it can serve as a fireside coffee table. Browne's staff at the shop will just as cheerfully sell a customer a tole cachepot or a yard of Colefax & Fowler, Jane Churchill, or Geoffrey Bennison fabric as help to order a handmade sofa or $16,000 worth of custom curtains. (2903 M St. NW; 333-1903)

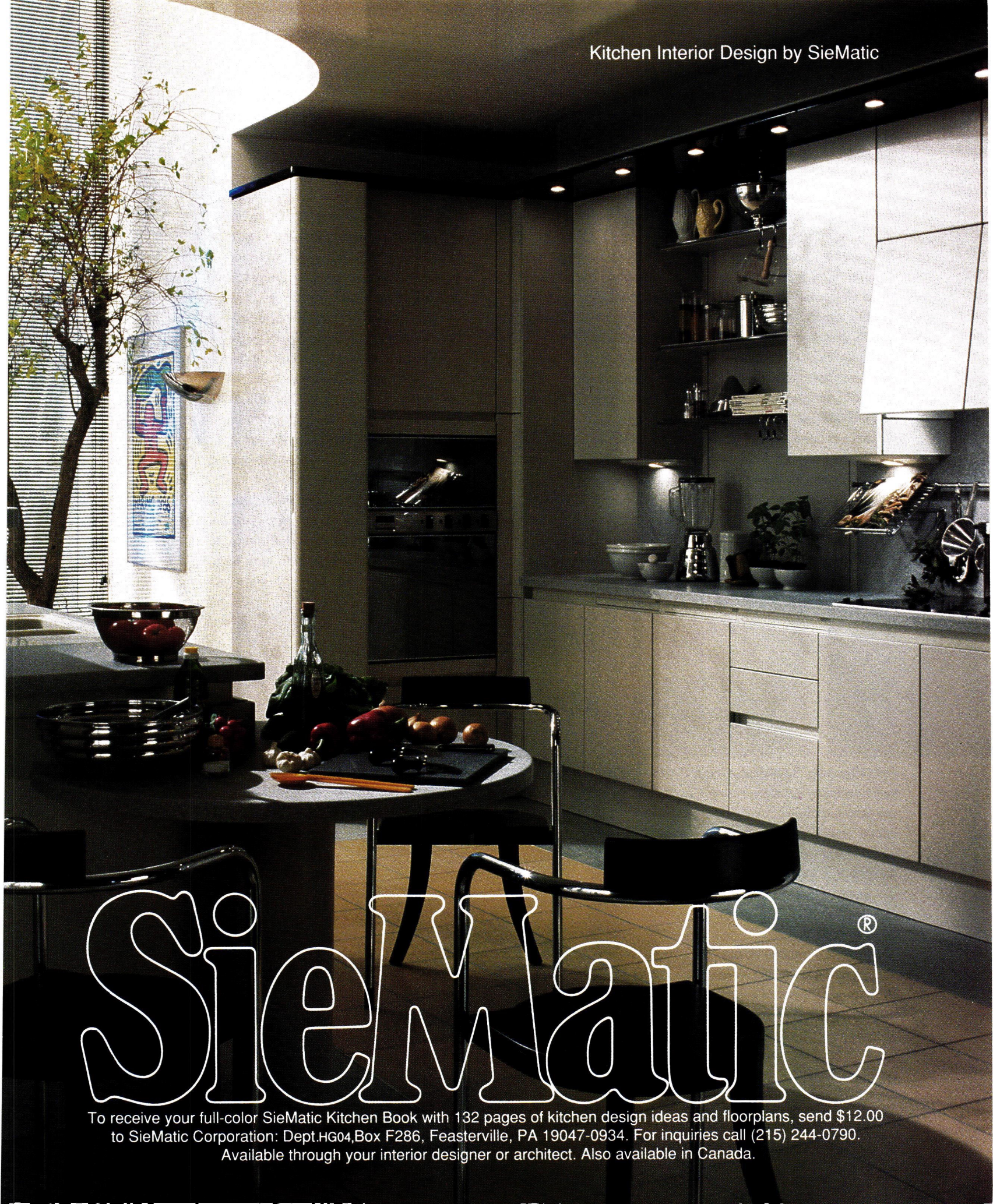


Scrolls of wallpaper and trim, above, from Anthony P. Browne, right, a walk-in design shop housed in a handsome historic building.

FLEMING & MEERS

Some of the finest examples of eighteenth-century English furniture, first brought to the United States twenty or thirty years ago, are now back on the market. Many are finding their way to Fleming & Meers, a focal point for collectors. Current treasures include a florid-

MONICA STEVENSON



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SOURCES

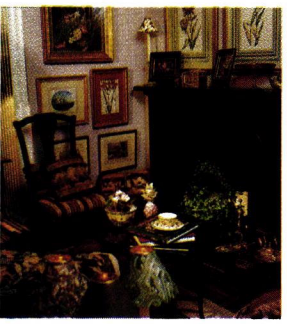
ly decorated papier-mâché serving tray commemorating the Great Exhibition of 1851 at the Crystal Palace. The usual stock includes tray tables of tole and papier-mâché, the important mahogany sofa or two, and Georgian chairs and accessories. (Hamilton Court, 1228 31 St. NW; 342-7777)

G. K. S. BUSH

Upholstered pieces are shown stripped to the frame, the better to see that the secondary wood is American tulip poplar. Early pieces are left untouched. (''I love their surfaces,'' says Guy Bush. ''Let someone else clean them up.'') Bush's clients are serious collectors who share his preference for line and proportion over embellishment and ornamentation. Although he emphasizes eighteenth-century American furniture, including a 1760 Boston slant-front child's desk and a Philadelphia doll's tester bed with stop-fluted posts, he cheerfully admits, ''We cheat a little,'' straying beyond 1835 or even from the United States for the exceptional painted desk or exotic bronze deer head. (2828 Pennsylvania Ave. NW; 965-0653)

G. RANDALL

Advanced collectors of major seventeenth- and eighteenth-century English furniture from around Washington and around the country make pilgrimages to Glenn Randall's Georgetown shop, nestled beside the Four Seasons Hotel. Randall prides himself on dealing in only ''very pure'' pieces, meaning those that haven't been heavily restored. One such item recently in the shop: a rare Queen Anne tortoiseshell lacquer bureau bookcase, circa 1720, decorated with gilt and chinoiserie. Randall also has J. P. Morgan's secretary-cabinet, a tribute to Chippendale and Haig, circa 1770, which he calls a ''superlative Neoclassical example'' in satinwood with ormolu mounts. As Randall puts it, ''This is very serious furniture, and we take it very seriously.'' (2828 Pennsylvania Ave. NW; 337-7373)



PARK PLACE

A virtual supermarket of outdoor furnishings, Park Place specializes in garden classics, from little stone basset hounds and bunnies to Victorian-style chairs now made of cast aluminum, from traditional English teak benches and enormous mahogany market umbrellas to top-of-the-line Weatherend Estate furniture. A lot of Georgetown gardens survive the Washington summer thanks to fountains from Park Place. What's more, even the most esoteric items are kept in stock, so spring browsers can be summer loungers. (2251 Wisconsin Ave. NW; 342-6294)

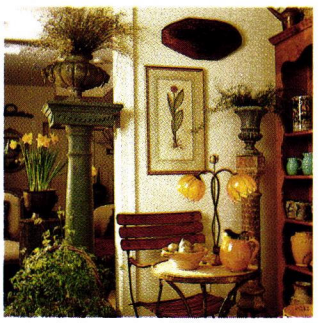
Superb 18th-century English open armchairs at Fleming & Meers.

CARLISLE

Ted Wolter's exquisite editing makes Carlisle, his newly opened store, unique in Georgetown. In fact, his sense of style is what unites the offerings of this understated shop. For the past year Wolter scoured Europe for accessories and gifts unavailable in the United States. And in the quest for few-of-a-kind pieces, he has commissioned factories from Barcelona to Milan to Zürich to make things especially for him. Under his eye sleek sterling-silver coffeepots and barware from Italy seem of a piece with long stalks of wheat and oat grasses and baskets filled with hundreds of tiny dried roses from France, meant to stand by the fireplace. As Spencer Tracy once said of Katharine Hepburn, ''There's not much to see, but what's there is cherce''—and changes with the season. (3251 Prospect St. NW; 337-1816)

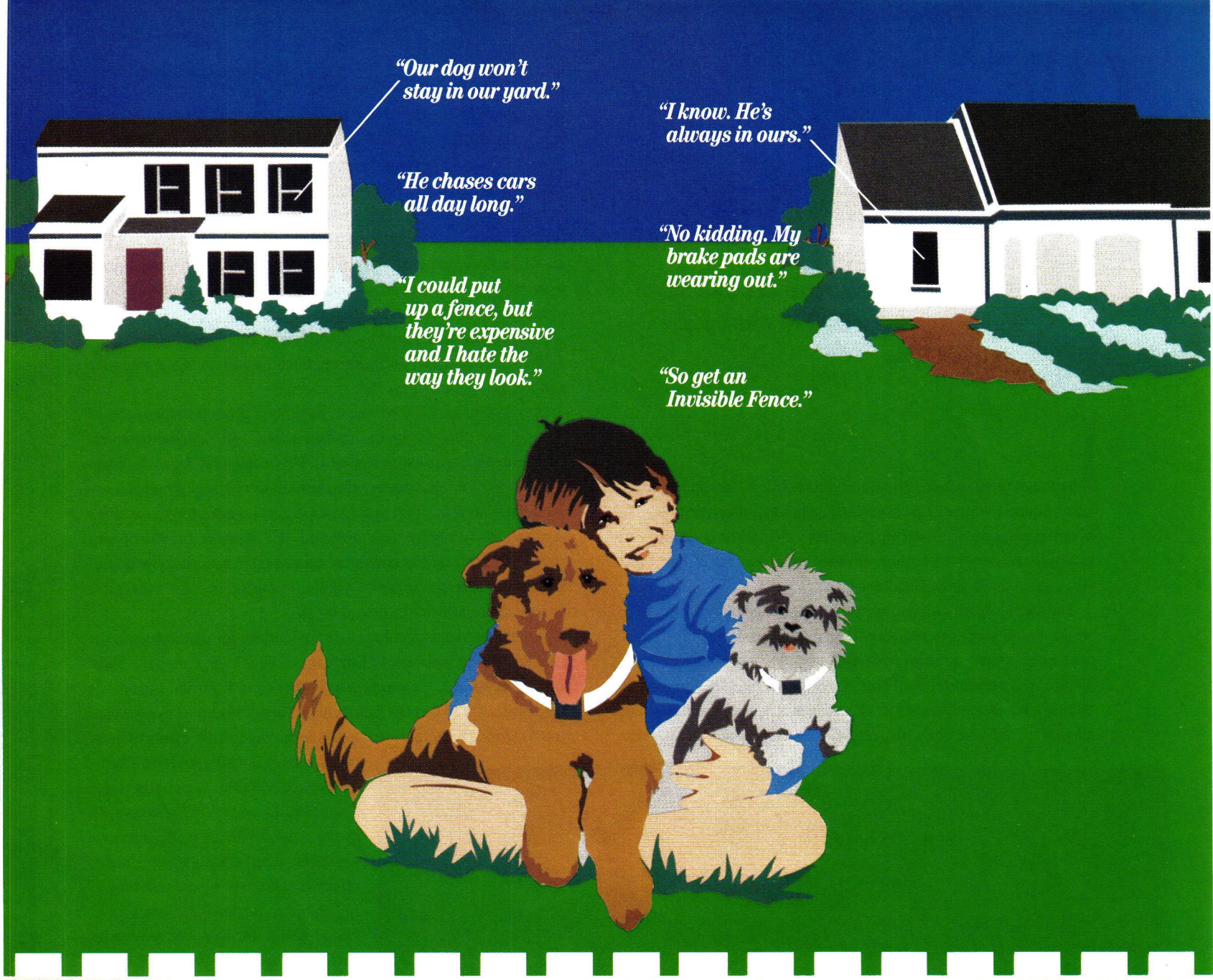
LITTLE CALEDONIA

Georgetowners are to be forgiven if they think Little Caledonia has always been there. Even the shop's founding sisters, Eleanor Wells Randolph and Marion Wells Roberts, don't remember exactly when—50 years ago? Or 55?—they began selling the things that old-line Georgetown households simply have to have: Quimper faience, traditional chintzes, little cloisonné vases, gilt mirrors, gift enclosure cards, modern majolica bunny tureens, and small Georgetown-scale mahogany chests to fill in between the family heirlooms. It's all there in a rabbit warren of rooms—from the ''kitchen'' filled with cookware to the ''dining room'' always set for dinner—run by ladies who, mirabile dictu, actually know their stock. (1419 Wisconsin Ave. NW; 333-4700) ▲



An indoor garden of 17th-century prints by artists such as Pierre Joseph Redouté at Janis Aldridge, far left and center. Rooms & Gardens brings the outdoors in with topiaries, a French garden chair, an Art Nouveau tulip lamp, left, and urns with dried flowers, above.

MONICA STEVENSON



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CARS

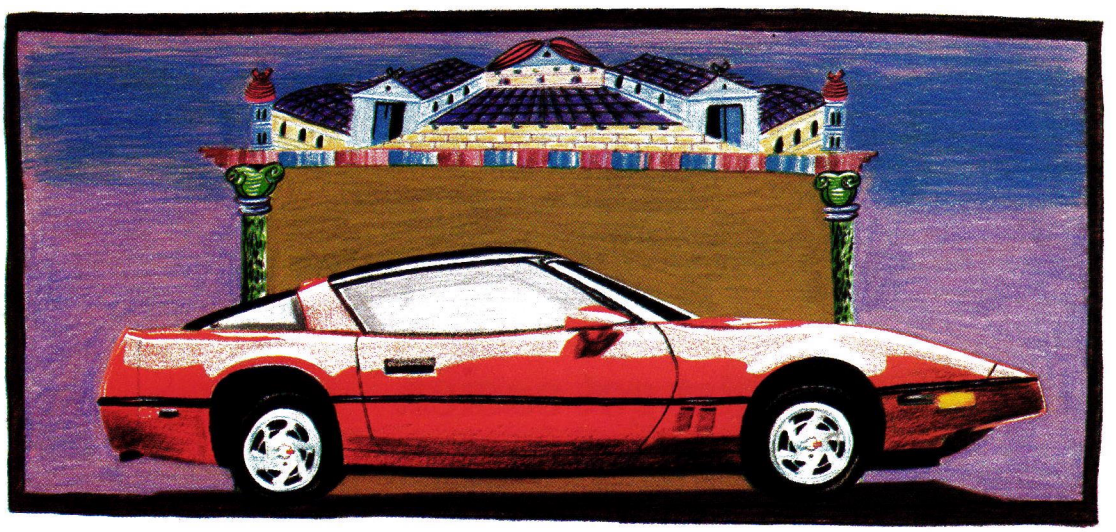
Continental Drift

After twenty years, America's automobile design is finally catching up with Europe's

By Lance Ealey

In spite of its European origins the automobile is a distinctly American cultural icon, one that reveals the attitudes and preferences of a given generation with startling accuracy. What other artifact, for example, resounds with quite as much of the timbre of late 1950s America as a tail-finned Cadillac?

The automobile, with its ability to change shape and style quickly while maintaining the illusion of permanency, not to mention its need to be popular to succeed, could be said to have replaced architecture in representing the level of popular sophistication (or lack thereof) this country has achieved in any given decade of the twentieth century. If you apply this yardstick to the automobile of today,



you'll find that revolutionary change has occurred over the past twenty years. It began two oil crises and countless innovations ago, and it continues today. But the seeds of this revolution were not sown in America. Nor, for that matter, were they sown in Japan—while some of the influence may have come to us in ever-increasing numbers of Japanese imports, the drift of innovations is distinctly European in origin.

Case in point: when Ford Motor Company engineers were developing the rakish new 1989 Thunderbird and Mercury Cougar models, they selected a handful of competitive cars against which to judge their own efforts. High-line German automobiles figured prominently in the study, which judged everything from paint luster to how easily the cigarette lighter operated.

That Ford even considers foreign carmakers as competition illustrates just how far the domestic auto industry has come in the past twenty years. In the more distant past, American car builders seemed intent on denying the actual experience of driving altogether. They designed cars with pillow-soft suspensions and loaded them with power accessories. American drivers thus became acclimated to minimum participation in the driving experience, on the peculiar assumption that cruising down the highway with one finger on the steering wheel and nothing much else to do represented the epitome of road mastery.

Europeans, on the other hand, have long gloried in the rigors of driving, resisting automatic transmissions and demanding much more capable suspension systems. This persistent focus on functionality has kept European offerings relatively free of bogus innovations—you won't find many talking dashboards or video arcade–inspired instrument panels onboard. To their credit, Europeans haven't jumped on the electronic bandwagon with the abandon of certain Japanese automakers, mainly, I suspect, because the typical European driver wouldn't stand for it.

While Americans continue to resist shifting for themselves in the transmission department (87 percent of new U.S. cars have automatic gearboxes), they are taking other cues from the Europeans very seriously. In fact the European influence is almost everywhere you look today: the preference for aerodynamically efficient cars, perhaps most notably the Ford Taurus and Mercury Sable, is directly traceable to European groundbreakers such as the Audi 5000, as is the trend toward functional interiors with simple, effective, and easy-to-use controls.

Taken by themselves, some individual design touches can seem a bit quirky. But their cumulative effect can create something close to perfect pitch in car design. For example, the six-cylinder BMW 735i and the V12-powered 750il provide a broad array of driver-friendly features, including a passenger's outside mirror that automatically scans downward when the car is shifted into reverse, giving the driver a clear view of his distance from the far curb while parking. To promote better straight-ahead visibility during inclement weather, the driver's windshield wiper automatically increases its downforce as road speed rises, and the wiper parking area is automatically heated during cold weather to prevent ice binding.

Many examples of functional excellence involve common sense more than high technology. Saab, for instance, equips every 9000 model with a large replaceable filter for the interior air-ventilation system that is fine enough to scrub the incoming air of pollen or even

PHILIP BURKE

diesel exhaust soot: ideal for the hay fever sufferer or for those who routinely commute among diesel-spewing behemoths.

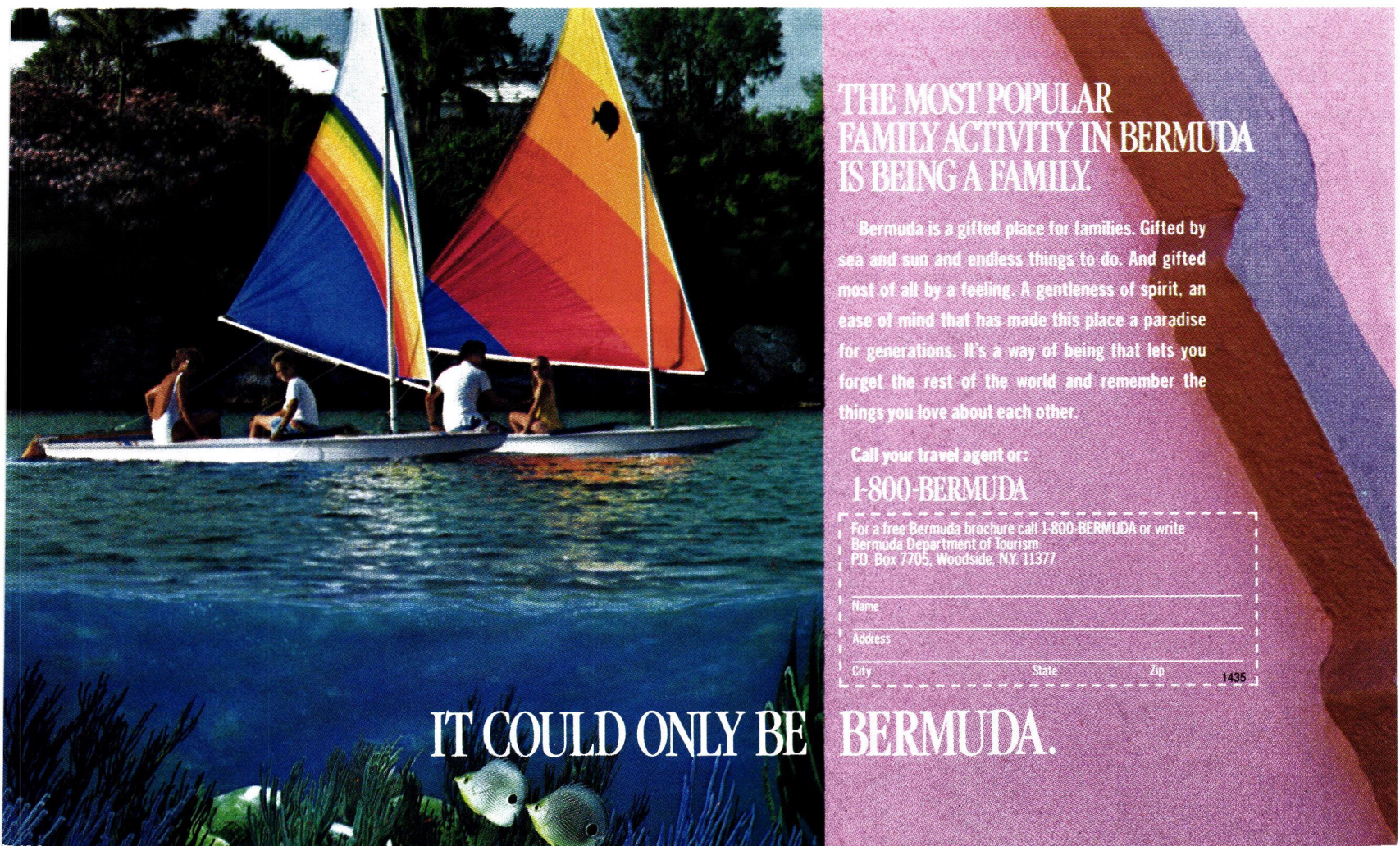
The Porsche 928S4 features an adjustable-tilt steering wheel that repositions the instrument cluster so that no important gauges are hidden by the steering wheel—a feature picked up on Ford's new Probe. And Mercedes-Benz was the first to introduce power seat controls shaped in the form of the seat itself: you simply manipulate the part of the control keyed to the seat area you'd like to adjust, and you're in business.

Safety, once considered too outré by most makers for selling cars, has been gaining cachet in recent years, Volvo and Mercedes-Benz having been consistent innovators in the safety field. The Europeans were the first to introduce antilock braking systems now on many U.S.-built cars. Mercedes now equips all of its U.S.-bound cars with standard driver air bags. The Lincoln Continental and Porsche's 944S and Turbo models feature standard driver and front-seat passenger air bags.

Even the recent quest among American carmakers for outstanding performance has been tempered by a distinctly European emphasis on balancing horsepower with equally competent chassis and suspension systems. When Ford engineers designed the 220-horsepower SHO (Super High Output) Taurus, they took great pains to make sure the front-wheel-drive car's suspension tuning was capable of channeling the extra 80 horsepower (over the standard V6 Taurus) to the road safely. The same is true of Chevrolet's engineering of the Corvette ZR1, which, when it rolls off the production line in early summer, is expected to have between 350 and 400 horsepower.

As to why Europe, in particular Germany, has developed such an influential, near-perfect pitch in designing cars that focus so clearly on the driving experience, German auto engineers themselves point to the over 4,500-mile network of high-speed autobahns crisscrossing West Germany, perhaps the finest real-world test-beds for automobiles ever designed. Having to design cars able to travel on these most super of super highways has had a profound effect on German engineers, who typically test-drive their creations themselves. BMW's chief engineer has explained, "Our engineers don't design something and then turn it over to a test driver." He's right—why should the test driver have all the fun? ▲

The automobile could be said to have replaced architecture in representing the level of popular sophistication in America



REAL ESTATE

Tropical Options

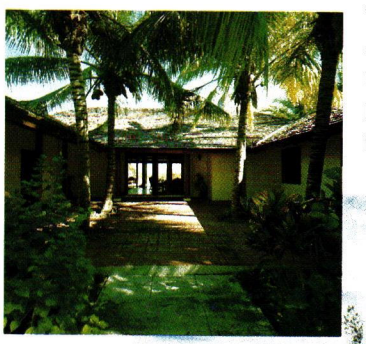
Buying in the Caribbean is still an attainable fantasy—and a calculated risk
By Melinda Nix

It was one satisfaction Mick Jagger *could* get, and he did. And so, over the years, did Princess Margaret, Mary Wells and Harding Lawrence, Michael Douglas, Herman Wouk, Cheryl Tiegs, David Bowie, Lloyd Bentsen, and John Connally. The temptation that lured these high-profile figures was the chance to get away from us all by buying a vacation house in the Caribbean. Fortunately, it's not too late to join them. The climate, ambience, and lifestyle are as seductive as ever and, compared with the cost of prime seaside property in southern California or Florida, prices are attractive. Before you liquidate your T-bills or sell off your last tiara, however, you'll want to consider a few practical matters that may determine your success in realizing this Caribbean fantasy: the likelihood of finding something you like *and* can afford, what's involved in running your spread as absentee owner for most of the year, the political climate on the island of your choice, and—that touchy c-word—crime.

Though it may sound relatively trivial, you'll also want to weigh how easy or hard it is to get to your Shangri-la. Anyone who's waited the better part of a day to pile in for the white-knuckle 350-foot mountaintop-to-tarmac plunge in Saint Barts or endured the commercial flight/charter/boat/jeep trek required to sample that first piña colada on Petit Saint Vincent, and still plans to go back, is a candidate for buying an out-of-the-way piece of paradise. In any case, it's important to figure which degree of accessibility works best for you before investigating. The advantages of a direct nonstop flight—or at least a trip that can be made on major U.S. carriers—favor locations like Jamaica, Puerto Rico, Antigua, the Dominican Republic, the Bahamas, and Barbados. Imagine, for example, boarding a flight at JFK, knowing you're only a four and a half hour nonstop flight from **Pollard's Mill,** an eighteenth-century sugar plantation in Barbados currently for sale at $785,000. Built in 1712 and surrounded by an orchard of mango, avocado, and citrus trees, the 2.4-acre estate contains a main house, a guest cottage, and a picturesque sugar mill.

Of course, no one is giving away luxury houses in the Caribbean, and premium prices are the rule in such exclusive locations as Mustique, an island in the northern Grenadines. "A special value has been created by the exclusive private-club ambience of Mustique or the small-but-elegant atmosphere on Saint Barts," observes Rodney J. Dillard, Sotheby's International Realty's senior vice president, an old hand in the Caribbean. "The supply of homes in such places is limited, so buyers there can expect to face high prices."

The asking price of the **Great House** on Mustique came down significantly—to $2.6 million after a year on the market at $3.8. Three Thai-style guest cottages are included; the eighteenth-century marble Indian temple with its latticework pavilion isn't. That beauty will run you an extra $1.5 million. After all, Lord Glenconner—the owner of the Great House who developed the island and sold to intimates like Princess Margaret—shipped the disassembled temple all



Tropical Hideaway, left, in the Bahamas and, below right, a villa on Saint Martin, both from Sotheby's International Realty. Bottom: The island of Clove Cay is for sale through Previews.

BOTTOM: COURTESY PREVIEWS; OTHERS: COURTESY SOTHEBY'S INTERNATIONAL REALTY

the way from Delhi and supervised the reassembly himself.

Because prices are high and the pool of potential buyers is small, selling a house in the Caribbean can be a slow process, taking as long as two years, even with a stateside marketing campaign. "Personal investment in the Caribbean should be a luxury, not an expenditure that may have to be retrieved quickly," counsels John Burkholder, director of consulting services for LandVest, the Boston-based luxury real estate firm. "Simply stated, no liquidity should be assumed." That fact of life can provide opportunities for a savvy buyer who keeps a close eye on the market for listings where the seller could use the cash quickly. Case in point: **Clove Cay,** a

What lured high-profile figures to Caribbean real estate was the chance to get away from us all

lush 144-acre private island in the Exumas in the Bahamas. Circumstances have twice led the owner to lower the $1.6 million asking price—first to $1.49 million and, not long ago, to $960,000. All reasonable offers will be considered.

Maintenance costs are something you will want to get a handle on before mortgaging away too many of your disposable dollars. It pays to ask some not-so-obvious questions. Say you've plunked down $795,000 for **Beauchamp Hall,** a coral-stone Palladian mansion overlooking lush gardens and seascapes in the desirable parish of Saint John on Barbados. You won't be paying any heating costs, but your first utility bill could nonetheless be a shock. Electricity is a costly luxury in most parts of the region. Usually it's government-supplied, at costs up to four times what you'd pay for kilowatts back home. Actually, Beauchamp Hall has its own electrical generator as a backup, but that's not always the case. On the other hand, hired help in places like Jamaica, the West Indies, and the Dominican Republic will tend your needs for a fraction of what their U.S. counterparts charge. So if your fantasy is to revel in island life without lifting a finger for anything so tedious as laundry or cooking, there's good news.

About the c-word: some islands are definitely safer than others, and again it's sensible to assess the risk carefully. A crucial factor is the trickle-down of prized tourist dollars to ordinary citizens, which varies from island to island. Haiti is at the bottom of the Caribbean league. Neither Previews nor Sotheby's International Realty—the two U.S. property concerns currently doing business throughout the Caribbean—has a single listing in that country. Saint Barts, with its prosperity and economically homogeneous population, is the shining star of the region. That bodes well for the sales

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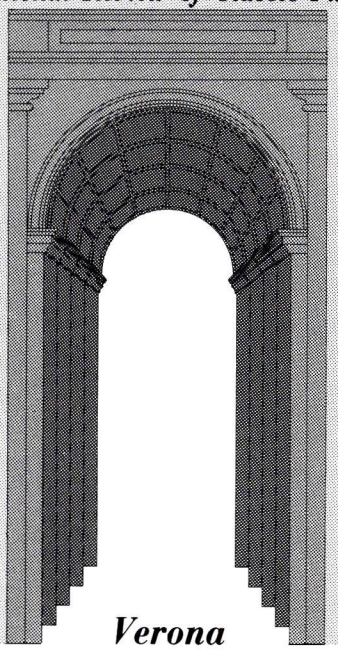

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REAL ESTATE

prospects of the $1.15 million **Au Lotissement Montjean,** a pair of houses with a pool on the island.

It's better now in the Bahamas—safer, too. Less chance of an idyllic fishing or diving expedition drifting into harm's way by floating too close to illegal drug activity. The independent government there wised up after several such misadventures occurred and granted the United States Drug Enforcement Administration free rein of its seas. That makes Bahamian properties such as **Tropical Hideaway,** a $500,000 oceanfront residence on Treasure Cay, one of the Abaco islands, more desirable to the American and Canadian buyers who have taken renewed interest in this convenient location.

If you're absolutely fed up with the rat race, running an island inn may be the answer. **Dragon Bay** in Port Antonio, Jamaica, is listed with Sotheby's for a cool $5.4 million. The sellers claim that even if you tire of playing host, the British colonial–era hotel and 34 villas could be sold off as time-share condos.

Pelleu Island awaits the truly ambitious. Situated just offshore from Errol Flynn's onetime refuge in the parish of Portland, Jamaica, the entire undeveloped acre and a half islet is offered for $400,000. A guarantee of water, electricity, and telephone hookups will run you an extra $40,000, but that may be the best money you've ever spent. Honest, competent local representation by your lawyer and broker is essential in any Caribbean real estate transaction. That's the only way to ensure protection in such critical matters as obtaining clear title and establishing the future right to build.

Many Caribbean properties offer that magic combination, a luxury house that can earn a respectable rental income at times the owner is away. One example is **High Cliff,** a villa on Jamaica's Runaway Bay. (Jamaica is currently the country where buyers can get the best value for their money, according to some experts on the region.) The $300,000 asking price is on the low side for a residence with seventeen rooms—including six bedrooms—and a 62-foot-long pool on a two-acre site. Gross rental income of as much as $40,000 in a good year sweetens the deal. All the same, Previews senior vice president Jon Mallard advises people to buy strictly because they love the property. "There are better investments in terms of security and return," he believes. "If you're going to enjoy the house, fine; beyond that, any income is gravy."

That lawyer we mentioned earlier will have a vital duty in advising you on local laws regarding the repatriation of foreign investment dollars. Although this is obviously not an issue in Puerto Rico or the U.S. Virgin Islands, in places like Jamaica, Barbados, and Saint Kitts–Nevis central banks exert heavy control over your ability to take the proceeds from the sale of your vacation home out of the country. In many places, including Trinidad and Tobago, foreigners must obtain official permission to buy. Jamaica permits you to take out the amount of your original investment immediately; profits go out on a schedule. Since law enforcement in all these situations depends on individuals, a good deal of baksheesh changes hands.

But then again, who says you'll ever want to leave? ♠

Melinda Nix is a real estate broker with Sotheby's International Realty in Manhattan.

Resources

COLLECTING
Pages 68, 71 For information on joining the Ephemera Society of America, write Box 37, Scholarie, NY 12157.

WORKROOM
Page 72 Weaver James Gould is located at 62 Arch St., Riverside, CT 06878, (203) 637-3062.

ANTIQUES
Page 78 Creamware dealers: Art Trading, 305 East 61 St., New York, NY 10021, (212) 752-2057; Bardith, 901 Madison Ave., New York, NY 10021, (212) 737-3775; Price Glover, 817 Madison Ave., New York, NY 10021, (212) 772-1740; Grey Seal Antiques, by appointment, NYC (212) 254-6586; Leo Kaplan, 967 Madison Ave., New York, NY 10021, (212) 249-6766; Moore & Co., 125 East 57 St., New York, NY 10022, (212) 688-4767; Wynn A. Sayman, Old Fields, Richmond, MA 01254, (413) 698-2272; Stradlings at Quorum, 125 East 57 St., New York, NY 10022, (212) 752-3354.

FORECASTS
Page 86 Coromandel wallpaper, from the Etamine Collection, $36 single roll, to the trade at Boussac of France, NYC; Curran, Atlanta, High Point; Ostrer House, Boston; Holly Hunt, Chicago, Minneapolis; DeCioccio, Cincinnati; Decorators Walk, Dallas, Denver, Houston, Washington, D.C.; Todd Wiggins, Dania, Miami; Newton-Edwards, Laguna Niguel; Janus et Cie, Los Angeles; Delk & Morrisson, New Orleans; Taggart-Zwiebel, Philadelphia; S.C. Smith, Phoenix; Sloan Miyasato, San Francisco; Jane Piper Reid, Seattle. Malmaison porcelain plate, $100, cup and saucer, $100, at Tiffany & Co., NYC, Atlanta, Beverly Hills, Boston, Chicago, Costa Mesa, Dallas, Houston, San Francisco. Zephyr steel obelisk with burnished brass finish, by Steven Hensel for Studio Steel, 29" high, $1,650 (22" high, $1,490), to the trade at Luten Clarey Stern, NYC; Holly Hunt, Chicago, Minneapolis; David Sutherland, Dallas, Houston; Shears & Window, Laguna Niguel, San Francisco; Ken Hansen, Los Angeles; McQuiston-Riggs, Seattle. Custom bookshelves carved and painted by Carvers & Gilders, London 1-870-7047. Hand-painted wooden screen, custom-made by L. E. Cummings, at Hokin Kaufman Gallery, Chicago; Joan Robey Gallery, Denver. Cleopatra gilded and painted chair, by Vincent Jacquart, $5,400, at Les Jardins d'Heliotrope, Los Angeles (213) 667-1150. *The Golden Vase of Bast,* porcelain, by Roushdy Iskander Garas, $195, at the Franklin Mint (800) 843-6468.

DEALER'S EYE
Page 88 Kurland Zabar is located at 19 East 71 St., New York, NY 10021, (212) 517-8576.

ISLAND SHELTER
Pages 98–107 Custom braided carpets throughout (in different colors), approx $18 sq ft, to the trade at Stark Carpet, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Houston, Los Angeles, Philadelphia, Troy, Washington, D.C.; Shears & Window, Denver, Laguna Niguel, San Francisco; Dean Warren, Phoenix; Designers Showroom, Seattle. Granité speckled wallpaper throughout (in different colors), $40.50 English roll, to the trade at Osborne & Little, NYC; Ainsworth-Noah, Atlanta; Shecter-Martin, Boston; Designers Choice, Chicago; Boyd-Levinson, Dallas, Houston; Design West, Dania; Kneedler-Fauchère, Denver, Los Angeles, San Francisco; Darr-Luck, Philadelphia, Washington, D.C.; Stephen E. Earls, Portland, Seattle. **98–99** Romney chintz, 48" wide, $54 yd, Trenor chintz on sofa pillows, 53" wide, $27 yd, to the trade at Rose Cumming, NYC; Ainsworth-Noah, Atlanta; Devon Services, Boston; Holly Hunt, Chicago, Minneapolis; Walter Lee Culp, Dallas, Houston; Keith McCoy, Los Angeles; Turner-Greenberg, Dania; Duncan & Huggins, Philadelphia, Washington, D.C.; Sloan-Miyasato, San Francisco. **101** Ophelia chintz, 49" wide, $54 yd, to the trade at Rose Cumming (see above). Lugano striped fabric, 51" wide, $57 yd, to the trade at Fonthill, NYC; Marion-Kent, Atlanta, Washington, D.C.; Devon Services, Boston; Nicholas Karas, Chicago; Walter Lee Culp, Dallas, Houston; Donghia Showrooms, Dania, Los Angeles; Reynolds-Howard, High Point; Shears & Window, San Francisco; Designers Showroom, Seattle. Osborne & Little wallpaper (see above). **102** Princess Mary Muted wool plaid, 60" wide, $88.50 yd, to the trade at Lee Jofa/Groundworks, NYC, Chicago, Dallas, Dania, Houston; Laguna Niguel, Los Angeles, San Francisco; Curran & Assoc., Atlanta, High Point; Fortune, Boston; Howard Mathew, Denver; Kress/Tennant, Detroit; The Fibre Gallery, Honolulu; Duncan & Huggins, Philadelphia, Washington, D.C.; James Goldman & Assoc., Seattle. Wooden Tassel fringe (#600A), to the trade at Cowtan & Tout, NYC; Travis-Irvin, Atlanta; Schecter-Martin, Boston; Rozmallin, Chicago, Troy; Rozmallin at Baker, Knapp & Tubbs, Cleveland, Minneapolis; John Edward Hughes, Dallas, Denver, Houston; Bill Nessen, Dania; Kneedler-Fauchère, Los Angeles, San Francisco; Croce, Philadelphia; Wayne Martin, Portland, Seattle. **103** Stripes taupe chintz on three pillows, 54" wide, $24 yd, to the trade at Rose Cumming (see above). Lace border (#5514-1081) on curtains, $6 yd, to the trade at André Bon, NYC; Travis-Irvin, Atlanta; Leonard B. Hecker, Boston; Nicholas Karas, Chicago; John Edward Hughes, Dallas, Denver, Houston; Todd Wiggins, Dania, Miami; Shears & Window, Laguna Niguel; Hinson & Co., Los Ange-

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Resources

les; JW Showroom, Philadelphia; Thomas Griffith, San Francisco; Mattoon & Assoc., Seattle; Rist Corp., Washington, D.C. Regalia Orlon acrylic fabric, 54" wide, $43.50 yd, to the trade at Boris Kroll, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, San Francisco, Seattle, Troy, Washington, D.C. English Dream chintz, 50" wide, $54 yd, to the trade at Zajac, NYC (212) 741-1291; Ainsworth-Noah, Atlanta; John Edward Hughes, Dallas, Denver, Houston. **104–05** Windsor Rose chintz, to the trade at Cowtan & Tout (see above). Sybil white chintz, 50" wide, $39.60 yd, to the trade at Zajac (see above). **106** Madame Fifi chintz, 50" wide, $54 yd, to the trade at Zajac (see above). **107** Zajac's Madame Fifi chintz crowning bed and on bedcover (see above). Blanville Check viscose fabric on headboard and lining, 51" wide, $39 yd, to the trade at Clarence House, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Los Angeles, Philadelphia, Portland, San Francisco, Seattle, Troy. Fiandra (lavender) boudoir sham, Fiandra (cappuccino) boudoir sham, $120 ea, Louvre (white with peach) shams, $540 ea, Fiandra (cappuccino) shams, $190 ea, at Pratesi, NYC, Bal Harbour, Beverly Hills, Palm Beach.

VILLAGE OF ONE'S OWN

Page 116 Swivel armchairs, $704–$1,549, table, $1,006–$2,271, from the Saarinen Collection, through Knoll Studio, to the trade at Knoll International, NYC, Atlanta, Boston, Chicago, Dallas, Denver, Detroit, Houston, Los Angeles, Miami, Minneapolis, Philadelphia, Phoenix, St. Louis, San Francisco, Seattle, Washington, D.C. **118–19** Refectory table with Verde Giada top and coffee table with Rouge Languedoc top, custom-designed by Hugh Newell Jacobsen, Washington, D.C. (202) 337-5200. Charles C. Nahl's *Grand View of Panama City*, c. 1850, $120,000, at Osuna Gallery, Washington, D.C. (202) 296-1963. White Ottawa sofas (#179–30), by DePas, D'Urbino & Lomazzi, $6,500 ea, to the trade at ICF, for nearest showroom or representative (212) 750-0900. Sofa in red cotton velvet (#680L), by Robert Venturi, $10,339, to the trade at Knoll International (see above). Baby grand piano by Steinway & Sons, for nearest dealer (800) 345-5086, NYC area (212) 246-1100. **118–20** Lamps (#IUWV) by Cedric Hartman, $590 ea, to the trade at Luten Clarey Stern, NYC; Jerry Pair, Atlanta, Dania; Jack Lenor Larsen, Boston, Chicago, Denver, Los Angeles, Seattle, Washington, D.C.; Vivian Watson, Dallas; David Sutherland, Houston; Duncan Huggins Perez, Philadelphia; Randolph & Hein, San Francisco; Rozmallin, Troy. **120** Track-hung curtains over bed, custom-designed by Hugh Newell Jacobsen (see above). Canvas chairs (#684), by Mario Bellini, $1,900 ea, to the trade at Atelier International, Long Island City, Chicago, Houston, Los Angeles, Washington, D.C., and all major U.S. cities. **121** Love seat with hunter-green wood frame upholstered in celery cotton duck, custom-designed by Hugh Newell Jacobsen (see above).

ANOTHER NANTUCKET

Pages 124–25 String of sea scallop lights, by Shelley Burns, through Janet Russo, NYC (212) 427-8770, Nantucket (508) 228-4818. Ceramic wall-mounted hat vases, from a collection at Virginia Antiques, London 1-727-9908. **126** Susan Duckworth hand-knit sweater, $350, from a collection at Janet Russo (see above). **127** Vintage forties fabric, similar fabrics available at Full Swing, Newport (401) 849-9494. Muslin, 48" wide, $2.65 yd, 108" wide, $4.75 yd, at Circle Fabrics, NYC (212) 719-5153. White glass urn lamps, $65 ea, at Thunder & Light, NYC (212) 219-0180. **128–29** Dresses, $150–$300, from a collection at Janet Russo (see above). **130** Hatboxes, by Claudine Blackwell, $15–$35, at Janet Russo (see above). **131** Floral pillows, by Danielle Fox, $38–$88, floral jewelry and accessories, by Pamela Congdon, $30–$65, hatbox, by Claudine Blackwell, $15–$35, at Janet Russo (see above).

MANHATTAN COUNTRY

Page 132 American portrait, from a collection at Kelter-Malcé Antiques, NYC (212) 989-6760. **133** Late 19th century Heriz carpet, from a collection at Dildarian, NYC (212) 288-4948. Sabrina Calf leather on sofa, 24 sq ft, sold by the hide, to the trade at Clarence House (see above for pg 107). **134** Windowpane-check fabric, from William Diamond Design, not available. **135** Queen Anne tea table, $85,000, at Bernard & S. Dean Levy, NYC (212) 628-7088. Liverpool creamware harvest jug and plates, c. 1790, at Bardith, NYC (212) 737-3775. **136–37** Windowpane-check fabric on chaise and sofa, from William Diamond Design, not available. Sueded cowhide splits leather upholstery on wing chair, $10 sq ft, to the trade at American Leather Manufacturing (800) 888-3274. Green Leslie tartan curtain fabric, 54"–55" wide, $47.50 yd to order at Scottish Products, NYC (212) 755-9656. **138–39** Custom-colored wallpaper (#SY-127), $480 panel (36" x 10') to the trade at Charles R. Gracie & Sons, NYC; Ernest Gaspard, Atlanta; John Edward Hughes, Dallas, Denver, Houston; J. Robert Scott, Los Angeles; Shears & Window, San Francisco. Sheraton chairs with gold-tooled leather panels, similar English chairs at Kentshire Galleries, NYC (212) 673-6674. Green Leslie tartan curtain fabric, 54"–55" wide, $47.50 yd, to order at Scottish Products (see above). Aramis Grand fringe on curtains, to the trade at Brunschwig & Fils, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Francisco, Seattle, Troy, Washington, D.C. **140** Sueded cowhide splits leather upholstery on wing chair, $10 sq ft, to the trade at American Leather Manufacturing (see above). Brown Watch tartan fabric on chair and sofa, 54"–55" wide, $47.50 yd, to order at Scottish Products (see above). Traditional chair-check weave fabric on Chippendale settee, from William Diamond Design, not available. Custom handmade rugs, from $45–$75 sq ft, to order from Taylor Harbison, Brooklyn (718) 783-1746. **141** Pieced New York State multi-patch quilt, c. 1865–75, from a collection at America Hurrah Antiques, NYC (212) 535-1930. 3-line Embroidery sheets, shams, $150 ea, king-size top sheet, $390, at Pratesi (see above for pg 107). **142–43** Bowood chintz, to the trade at Cowtan & Tout (see above for pg 102). Aubusson Plain Ground cotton and wool weave, to the trade at Brunschwig & Fils (see above). Brass wall-mounted reading lamp, to the trade to order at Ann-Morris Antiques, NYC (212) 755-3308. Needlepoint pillows, from a collection at Valley House Antiques, Locust Valley (516) 671-2847.

MIDDLEBURG MANOR

Pages 144–53 Stenciling by Marston Luce and Julie Southworth, Washington, D.C. (202) 775-9460. Graining and marbleizing by Malcolm Robson,

Fairfax, VA (703) 978-5331. Trompe l'oeil painting, by Dana Westring, Washington, D.C. (202) 333-2625. **145** Kilcooney cotton and silk fabric on curtains and walls, 54" wide, $84 yd, to the trade at Scalamandré, NYC, Atlanta, Boston, Chicago, Dallas, Houston, Laguna Niguel, Los Angeles, Miami, Minneapolis, Philadelphia, San Francisco, Washington, D.C. Grantham Texture cotton and rayon fabric, 54" wide, $33 yd, to the trade at Stroheim & Romann, NYC, Atlanta, Boston, Chicago, Dallas, Dania, Denver, Houston, Laguna Niguel, Los Angeles, Philadelphia, San Francisco, Seattle, Troy, Washington, D.C. **152** Mayo Tracery wallpaper behind dressing table, 27" wide, $58.50 roll, to the trade at Scalamandré (see above).

SURFACE ATTRACTION

Pages 168–76 Brass doorknobs (#5015-030), key escutcheons (#6772-030), by Baldwin Brass Center, for nearest dealer (215) 775-5550. All moldings painted by Sara Nesbitt, Hoboken (201) 792-3127. **168–69** Antique Wedgwood majolica star plates, set of six $1,350, to the trade at J. Garvin Mecking, NYC (212) 677-4316. Gesso wallpaper on ceiling, by Designers Guild, $45 English roll, to the trade at Osborne & Little (see above for pgs 98–107). Moiré Stripe wallpaper, $37.50 roll, to the trade at Fonthill (see above for pg 101). Mirror in carved wooden frame, $525, at Rogers-Tropea, NYC (212) 249-8310. Wallpaper border (#BF-501-1) at chair rail, $17.99 Euroroll, wainscoting wallpaper (#BF-519-2), $13.99 5-yd roll, by Village, from Back to the Fifties collection, to the trade at F. S. C. Wallcoverings, for nearest showroom (800) 523-1200. Diamond Ladder dining chair by Laura Johnson, $2,600, limited edition of eight, at Art et Industrie, NYC (212) 431-1661. Ikebana standing lamp, by Kreon of Belgium, $495, at Modern Age, NYC (212) 674-5603. Custom Rainbow sisal carpeting, $45 yd, to the trade at Rosecore, NYC, Dania, Philadelphia, Washington, D.C.; Ainsworth-Noah, Atlanta; George & Frances Davison, Boston; Rozmallin, Chicago; Walter Lee Culp, Dallas, Houston; Linn Ledford, Denver; Fee-McClaran, Honolulu; Richard Guillen, Laguna Niguel; Decorative Carpets, Los Angeles; Wroolie & LoPresti, San Francisco; Collins Draheim, Seattle; W. F. Carter, Tempe; Ghiordes Knot, Troy. **170–71** Column wallpaper, Cliveden Stripe wallpaper, to the trade at Cowtan & Tout (see above for pg 102). Galaxie wallpaper on ceiling, $27 roll, Galaxie border, $3 yd, to the trade at Rose Cumming (see above for pgs 98–99). Astrolabe and cement column, at Marlo Flowers, NYC (212) 628-2246. Constantinople bronze chair, by Eleanora Triguboff, $4,800, at Art et Industrie (see above). Copper urns on stands, $2,400 pr, to the trade at Limited Editions, NYC (212) 249-5563. Tramp Art mirrors, $750 ea, to the trade at John Rosselli, NYC (212) 737-2252. Painted floorcloth, 4' x 6', $400, and floor by Sara Nesbitt (see above). **172–73** Camellia Ribbon wallpaper on ceiling, $43.50 English roll, to the trade at Osborne & Little (see above for pgs 98–107). Elvire plaid wallpaper borders on wall, Dauphin wallpaper border around frames, to the trade at Brunschwig & Fils (see above for pgs 138–39). Watercolors of 17th-century Dutch tulips, from a selection, $2,750–$6,500 framed, at Stephanie Hoppen, NYC (212) 753-0175. Marlborough Stripe wallpaper, to the trade at Cowtan & Tout (see above for pg 102). Antique Gothick finial, ladies' wingback chair, to the trade at Circa David Barrett, NYC (212) 688-0950. Swagged candle sconces, at Olivieri, NYC (212) 838-7281. Crested painted leather trunk, $1,800, tole planter, $450, standing monkey candle holder, $450, to the trade at John Rosselli, NYC (212) 772-2137. **174–75** Stonework wallpaper on upper walls, Stonework Arch border, to the trade at Brunschwig & Fils (see above for pgs 138–39). Lindenwald Balustrade wallpaper, to the trade at Scalamandré (see above for pg 145). Marble wallpaper on ceiling, 23½" x 9'11" panel, $78, to the trade at Roger Arlington, NYC; Jerry Pair, Atlanta, Dania; Devon Service, Boston; Holly Hunt, Chicago, Minneapolis; Walter Lee Culp, Dallas, Houston; Kneedler-Fauchère, Denver, Los Angeles, San Francisco; Duncan Huggins Perez, Philadelphia, Washington, D.C.; Wayne Martin, Portland; McQuiston, Riggs & Thomas, Seattle. Antique Gothick chair with leather seat, $3,375, to the trade at Circa David Barrett (see above). Fiberglass side table, $240, large wooden finial, $900, to the trade at Limited Editions (see above). Plaster wall brackets, $48 ea, at Ballard Designs, Atlanta (404) 351-5099. Needlepoint ivy topiaries, $125 ea, at Very Special Flowers, NYC (212) 206-7236.

SAMPLES

Page 178 Leopard border, $99 yd, to the trade at Zuber et Cie, NYC. Baltimore border, $6.75 yd, to the trade at Carleton V, NYC; Ainsworth-Noah, Atlanta; George & Frances Davison, Boston; Rozmallin, Chicago, Minneapolis, Troy; John Edward Hughes, Dallas; J. Robert Scott, Laguna Niguel, Los Angeles; Charles Gelfond, Miami; C. L. McRae, San Francisco; Marion-Kent, Washington, D.C.; Carlton Varney at the Greenbrier, White Sulphur Springs. Rose Hill border, $5.50 yd, at Polo/Ralph Lauren, NYC, Beverly Hills, Chicago, Dallas, Denver, Palm Beach. Recamier border, $9 yd, to the trade at Clarence House (see above for pg 107). Palmette border, $58.50 roll, to the trade at Hines & Co., NYC, Chicago; Marion-Kent, Atlanta, High Point, Washington, D.C.; Shecter-Martin, Boston; DeCioccio, Cincinnati; Walter Lee Culp, Dallas, Houston; Kneedler-Fauchère, Denver, Los Angeles, San Francisco; Jerry Pair, Miami; Wayne Martin, Portland; Campbell-Louis, Troy. Drottningholm border, $10 yd, to the trade at Quadrille Wallpapers & Fabrics, NYC; Marion-Kent, Atlanta, High Point, Washington, D.C.; Leonard Hecker, Boston; Rozmallin, Chicago; John Edward Hughes, Dallas, Houston; Blake House, Denver; J. Robert Scott, Laguna Niguel, Los Angeles; Hugh Cochran, Miami; JW Showroom, Philadelphia; Thomas & Company, Phoenix; Shears & Window, San Francisco; Jane Piper Reid, Seattle; Campbell-Louis, Troy. Picnic border, $30 yd, to the trade at Boussac of France (see above for pg 86). Silhouette border, to the trade at Brunschwig & Fils (see above for pgs 138–39). Drottningholm Pavilion—Six Chinese Porcelains, $45 sheet, to the trade at Zajac (see above for pg 103).
ALL PRICES APPROXIMATE

ADDRESS BOOK

The decorators and architects whose work is featured in this issue:

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64 Fulton St., Room 807
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François Catroux
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42-66-69-25

William Diamond Design
270 Lafayette St., Suite 1510
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Hugh Newell Jacobsen
2529 P St. N.W.
Washington, D.C. 20007
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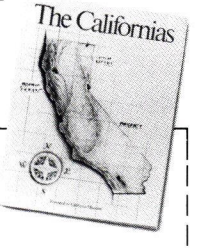

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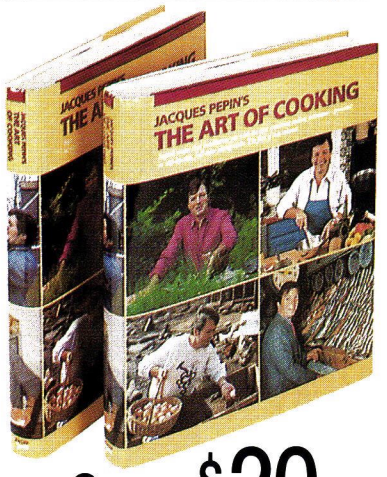

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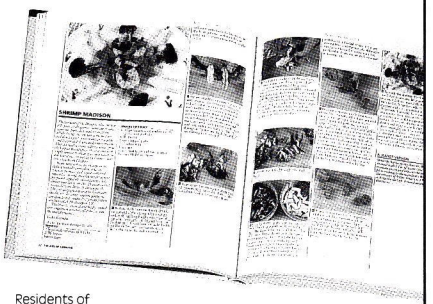

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A Life in Pictures

(Continued from page 158) any discussion of a new purchase: "But where would you put it?" Wilder recalls that he once kept a small Klee, two Henry Moore maquettes, and a tube of drawings in the trunk of his car for six months while he gradually "smuggled them upstairs." Then there was the saga of the painting that was so big it wouldn't even fit into the freight elevator. "I had to take it to a friend's house where I visit it on rainy Sundays," Wilder says ruefully.

He claims that his urge to buy is most effectively held in check when he is making a movie, because there is no time to shop. But his wife recalls many occasions when they were on location in Europe and worked in visits to flea markets and antiques shops. "Once," she says, "we were at the Düsseldorf airport, and a dealer came rushing over with a Klee, which he leaned up against a tree. Billy said, 'I'll take it.' "

Everywhere you look in the Wilders' apartment there's something to look at. The rule for visitors is: don't blink or you really will miss it. The shelves are filled with treasures; the unobservant might miss a wonderful Schwitters collage, which is in danger of being upstaged by what Audrey Wilder wryly refers to as "our apartment-size Moores."

Billy Wilder, who says in all modesty, "I've done very well for a modest man," laments that he's been priced out of the art market. "I don't know how to deal with all those zeros." But the same soaring prices that have knocked him out of the game have not tempted him to sell. "I never bought for profit," he says, adding, "I want to be one of the very first who can take it with him."

Now that he's no longer shopping up a storm, Wilder has taken to creating his own works of art—"I've become something of a *dimanchier* myself." His first opus, *Stallone's Typewriter,* a "totally bellicose" and "pretty Pentagon" renovation of an old Underwood, includes toy tanks, tiny troops, and a red, white, and blue typewriter ribbon.

"I don't have a collection," says Billy Wilder. "I have accumulations, like a squirrel"

Currently in the works is *Cousteau's Typewriter,* a vintage Remington that will share a water tank with fish and mermaids. Still, the yen to collect remains. When his wife informs him that a package is on the way up, Wilder responds instinctively, "I hope it's a painting." ▲ *Editor: Eleanore Phillips Colt*

Haut Catroux

(Continued from page 165) Still, the decision was made to move in because the place was inherited. If the client had sold it, succession taxes would have effectively annulled the inheritance in terms of any gain. Next they needed a decorator, "someone to direct us," says the woman. "A professional." Of the three they considered, François Catroux seemed to know the most about sows' ears and silk purses.

Catroux ferociously gutted the apartment, then redesigned it around the furniture and the formidable collection of purely twentieth-century art, which ends with Jean-Pierre Raynaud. Mirrored niches were created to showcase the spectacular commodes and *meubles d'appui* (pieces made to sit against a wall) by André Charles Boulle as well as Étienne Levasseur, an expert copier and repairer of Boulle designs who trained under one of the master cabinetmaker's sons. In the rather grand and theatrical entrance hall where one of the niches is inserted, the walls are an amusing and clever imitation of *appareillage de pierre.* The term describes the classic eighteenth-century Parisian building exteriors of matched stone; Catroux's 1980s walls, on the other hand, are one hundred percent plaster.

Although it is difficult to find an element of caprice or fantasy in the apartment, the decorator says it is definitely there in his unconventional architectural gestures, such as the plaster walls. "As you can see, this isn't one of those French apartments where you are always passing through one set of double doors after another."

Hints of color are supplied by the pictures and the bright ormolu of the furniture. Almost everything else is beige and white, including in the salon the striped-silk grosgrain wallcovering and the Catroux-designed sofas upholstered in cashmere coat fabric. He says everyone thinks the snakeskin-patterned silk on the Louis XIV giltwood fauteuils in the same room is an idea someone had yesterday, when in fact it is a contemporary reworking by Le Manach of Louis XV fabric.

It is interesting to note the highly personal choices the couple made in dividing up the flat's 250 square meters—respectable but by no means extravagant space when you consider their financial means. Although there is no guest room, for example, and the library doubles as the dining room, there are bedroom, dressing room, and bathroom suites for him and for her. (The only thing husband and wife share is a shower.) The rest of the space is assigned to a kitchen, a powder room for visitors, the wide entrance hall, and two contiguous salons overlooking a wooded park.

Catroux says the needs of his clients are easily understood once you know the particular social perch on which they roost. "These people are the European equivalent of an old Boston family. They represent the *grande bourgeoisie*. They have the finest Augsburg silver, the grandest furniture, Marie Antoinette's porcelain, and the best food, but nothing is obvious. Everything is done with discretion. Though they are constantly entertaining important business people—people like themselves—they are the opposite of the Rothschilds in so much as there are no grand fêtes or dinners."

Still, there remains something curious in this business of an implausibly rich couple choosing to transform a soulless apartment. Most curious of all, perhaps, is the fact that neither they nor Catroux thinks it looks especially decorated. "One doesn't feel the decoration, even if a lot of decoration has taken place," the man says. "When you walk in, there is a great feeling of warmth," says the woman. "Everything is simple." Warm? Simple? Could you ever get ten people in the same room to agree? It seems unlikely. But the owner is insistent. "Even if François is capable of something much more sumptuous—ici tout est très simple." ♠

Editor: Deborah Webster

House & Garden (ISSN 0018-6406) is published monthly by The Condé Nast Publications Inc., 9100 Wilshire Boulevard, Beverly Hills CA 90212. PRINCIPAL OFFICE: 350 Madison Avenue, New York NY 10017. Bernard H. Leser, President; Eric C. Anderson, Vice President–Treasurer; Pamela van Zandt, Vice President–Secretary. Second-class postage paid at Beverly Hills CA and at additional mailing offices. Authorized as second-class mail by the Post Office Department, Ottawa, and for payment of postage in cash. Magazine Registration File No. 9016. Subscriptions, in U.S. and possessions, $24 for one year, $46 for two years; in Canada, $38 for one year, $74 for two years. Elsewhere, $43 for one year, payable in advance. Single copies: U.S. $4, Canada $4.50. For subscriptions, address changes, and adjustments, write to House & Garden, Box 53916, Boulder CO 80322. Eight weeks are required for change of address. Please give both new address and old as printed on last label. First copy of a new subscription will be mailed within eight weeks after receipt of order. For further information about anything appearing in this issue, please write to House & Garden Reader Information, Condé Nast Building, 350 Madison Ave., New York NY 10017. Manuscripts, drawings, and other material submitted must be accompanied by a stamped, self-addressed envelope. However, House & Garden cannot be responsible for unsolicited material. Copyright © 1989 by The Condé Nast Publications Inc. All rights reserved. Printed in U.S.A. **Postmaster: Send Form 3579 to House & Garden, Box 53916, Boulder CO 80322. SUBSCRIPTION INQUIRIES: Please write to House & Garden, Box 53916, Boulder CO 80322 or call (800) 234-1520.** Address all editorial, business, and production correspondence to House & Garden Magazine, 350 Madison Ave., New York NY 10017.

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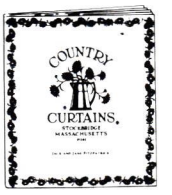

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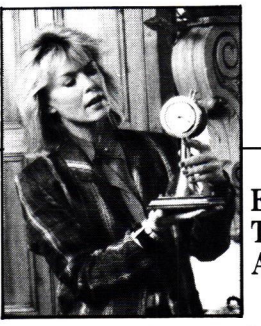

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Gandee AT LARGE

Joe D'Urso is alive and well in East Hampton, New York

He lives in a sleepy little shingle bungalow on a sleepy little tree-lined street in a sleepy little Long Island village filled with sleepy little shingle bungalows. Out front sits a nine-year-old Abyssinian cat named C and an eleven-year-old Volkswagen Beetle convertible that he likes to describe as "in mint condition." Save for the workmen inside in the kitchen he's remodeling, things are pretty quiet. Life is slow. Life is cozy. Life is peaceful. Nothing remarkable about it at all. Except that the main character in this quaint domestic scenario is designer Joe D'Urso, the man who set out a black rubber table and made up a black leather bed in Calvin Klein's very black bachelor pad in 1976, the man whose answer to appropriate residential accommodation once consisted almost entirely of glossy white paint, charcoal gray industrial carpeting, and platforms, the man who was perhaps best known throughout the seventies as the high priest of high tech.

I don't feel I have to prove anything now

What is Manhattan's most famous minimalist doing out on Long Island? In a place like this?

Starting again.

When Joe D'Urso dropped out of sight two years ago, he was at the peak of his career. Although no one knew it at the time, his $15 million flagship store for Esprit in Los Angeles was the grand finale to his professional life—or at least to act one. The extraordinary shop was convincing proof of D'Urso's ability to make the jump from relatively small and simple projects to relatively large and complex ones. It was heralded as the mature work of a remarkable design talent. It was the brilliant promise of great things to come.

But nothing came. D'Urso stopped working. And started drifting. "Something was wrong. I was bored with my office. It was time to stop and take stock of where I was and where I was going."

He sold his downtown New York loft, abandoned his midtown office, and took off for the American Academy in Rome to study the integration of architecture and furniture as depicted in thirteenth- and fourteenth-century Italian painting. He was 44. He was burned out. He was in the midst of a mid-life crisis.

The crisis is over now. And Joe D'Urso is back. Not in Manhattan, a place he finds too difficult—"Maybe it's just part of getting older and getting fussy"—but in East Hampton, "a place where I have more space and better light, where I have a yard and a toolshed, where I have trees and birds and mobility—you know I never did figure out the subway system." With two friends and an architect, he recently hung out a shingle for his "country office," Joe D'Urso & Partners.

"I decided to get back to work," D'Urso explained over breakfast not long ago, "because there hasn't been anything that I've come across, like playing the violin, that interested me more than architecture and design." The agenda for the new firm runs the gamut from residential and commercial architecture to interior and product design. D'Urso is considering entering a design competition for a new terminal at the East Hampton Airport, and he's intent on devising the perfect three-bedroom house, which for the man who reinvented the bachelor pad in the seventies is something of a change. "It will be traditional with very simple interiors. It will be something a lot of people will like. It will be reasonable in cost. And it will be very marketable."

D'Urso is also at work on developing a new line of products for the building industry. "There are certainly enough designers doing candlesticks and furniture. I'm not putting it down, but I would like to think that maybe I could design some products that would be more ambitious, like plumbing fixtures, sinks, and toilets, like a lot of the mundane things we all have to live with—air-conditioning grilles, emergency-exit signs, thermostats, exhaust fans, light fixtures. There's a very big need."

As for his aesthetic state of mind, D'Urso hinted at a certain repositioning. "Though my attitudes are still very pragmatic, I'm not afraid of complexity, I'm not afraid of lots of different things happening. In some of the early minimalist things I did, there was a hesitancy to vary surfaces of materials. But I've developed so much since those early days. I've developed the freedom to be able to see complexity as simplicity. When you're younger, you have something to prove. You have this great desire to please and to be recognized. I don't feel I have to prove anything now." I asked D'Urso if he was a changed man. "No," he said. "I'm a grown man."

Charles Gandee

ERIC FEINBLATT